



TE WHARE WĀNANGA O
AWANUIĀRANGI

WHETŪ MĀRAMA:
A MĀORI THEORY FOR
STORYTELLING THROUGH
TELEVISION PRODUCTION

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*A thesis presented to Te Whare Wānanga o Awanuiārangi in fulfilment of the
requirements for the degree of Doctor of Philosophy,
Te Whare Wānanga o Awanuiārangi*

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Reuben Tūwhakahekeao Collier, MNZM

Signature:

A handwritten signature in black ink, appearing to be 'R. Collier', written over a horizontal line.

Date: 01 March 2018.

PROLOGUE

“E tipu e rea i ngā rā o tōu ao”

Since the time of Māui, Māori has had extensive knowledge through storytelling of a great demigod who fished up the land known today as Aotearoa-New Zealand. His report of the encounter with others allowed stories and key messages to be recorded, preserved and passed on to following generations (Kelly, 1986). Māui plays an important role in the evolution of this thesis. His narratives resonate across Polynesia, reinforcing my trust and admiration for my lead supervisor Professor Pi’ikea Clark, Ed. D, of native Hawaiian bloodlines. This was the genesis of ideas, known and unknown, regurgitated and repeated, renewed and revised, adding to the strength of the great mysteries of this thesis contained in the unravelling. I thoroughly believe in the skill of storytelling, an ancient art form that has been preserved and promoted throughout the ages. Māori storytelling is intrinsically different and therefore extremely powerful (Fox, 2010). I am committed to the idea that there is no medium more powerful than media anywhere in the world when it comes to conveying messages to a broad audience (Anthony, 2012).

Kupe, a renowned Polynesian navigator followed earlier encounters and found his way to the great fish caught earlier by Māui. Kupe later named the land and it became known as Aotearoa. These examples of oral history are also depicted in a visual form as carvings which can be seen in wharehau such as Rākairoa in Harataunga (Monin, 2016). This medium was constantly reviewed and modified to ensure the preservation and maintenance of the integrity of historical accounts. The growth of carving and storytelling continues at pace with the advancement of television but also with the introduction of rapidly evolving digital technology. While oral histories may be perceived as threatened by the domination of television, it is probably more appropriate to define television as a tool and therefore a mere substitute for an older tool. There is no proof to indicate Māori thinking is static. It is constantly evolving and undertaking new challenges (Walker, 2004).

A later account was Toi-te-huatahi, made after he arrived in Aotearoa while searching for his grandson Whātonga. From this encounter with Toi-te-huatahi came

numerous descendants who became well established in New Zealand and well-known to this day (Kelly, 1986). One other of the more common descendants is Awanuiārangi from which the institution I attend gains its name, Te Whare Wānanga o Awanuiārangi (McKinnon, 2016). These early travels established ‘known’ and ‘learned’ landmarks, no doubt accidental in the first instance, then reviewed and reconfirmed over time (Turei, 1993). This ensured a safe arrival to Aotearoa where Māori was soon to occupy these islands further.

Whakapapa (genealogy) is important to Māori (Doherty, 2014). Hoturoa, the captain of Tainui waka (canoe) who came to Aotearoa as part of Te Hekenganui o ngā Waka (the great migration) also followed the ancient knowledge and traditions as passed down through the generations (Kelly, 1986). The progeny of Hoturoa and the Tainui waka is as follows: Hoturoa begat Hotuope, who in turn begat Hotuawhio, followed by Hotumatapū who gave birth to Uenuku-mai-Rarotonga. Rakamaomao was born, who begat Kākati, then Tāwhao, followed by Tūrongo and Raukawa to Rereahu, after whom my ancestral tribe is named (Crown, 1995).

The ancestor Rereahu was a tohunga, a high priest and holder of incantations, knowledge and ancient narratives dating back to the gods. Rereahu had eight offspring (Adams, 2005) and my whānau (family) and hapū (sub-tribe) descend from the fourth child Tūwhakahekeao from whom I take my Māori name. As with whakapapa, I feel I am the repository of Māori television knowledge, experience and information. It too provides a genealogical record of the evolution of Māori Television from an independent business point of view of which I am the sole owner. My company Māui Television Productions Ltd was established in 2001 and is based in Rotorua, New Zealand. It is obvious that storytelling is in my DNA.

Ten generations after Tūwhakahekeao we encounter Te Koinaki who married Ngāharakeke, a matakite (seer) of the neighbouring Whanganui tribe. Ngāharakeke dreamt of a unique house, Te Whetū Mārama-o-ngā-tau-o-Hinawa, and she relayed this divine revelation to the tribal tohunga, Te Rā Karepe. He, in turn, interpreted her dream and built this rare whare which had four distinct wings (Crown, 1998).

The positioning of each wing aligned with the stars ultimately facing east, west, south and north. The wings leaned inward and gravity provided weight to support the centre pole which in turn offered mutual support to the outer wings. This unique piece of architectural phenomena is likened to two other spiritual sites in the world; the Egyptian Pyramids and Stonehenge (Martin Doutré, 2001). The likeness is found in the aligning of the celestial geo-location of all three sites.

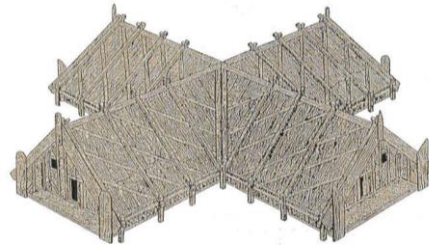


Figure 1: Te Whetū Mārama-o-ngā-tau-ō-Hinawa (Elsmore, 1989)

Four generations after Ngāharakeke the art of storytelling continues in me, one of her descendants who produces visions born of dreams, continuing the ancient legacy handed down through the ages. Ironically, I am a Director, Executive Producer and Academic Researcher of Māori Programmes broadcast on New Zealand television. The spirit of storytelling requires the same elements. First, dream the dream, then interpret the dream, visualise the dream and finally, actualise the dream. These are the fundamentals of good Māori storytelling. In fact, these are the fundamentals of an application for programming in the television production industry. They continue to refine and build toward a stronger future based on knowledge from the past. The transmission of storytelling is about bloodlines, inheritance and belief systems. It is about a form of systems analysis founded on the rudiments of early and evolving ideas which is most transforming when properly understood and applied (McFarland, 2012). Like my ancestors, I am a storyteller, a producer and dreamer of new programme concepts for television and an expert at interpreting ideologies and bringing them to life using ancient traditions of ancient storytelling made relevant in a modern world. My work is grounded thematically in a systems approach, age old in its practice and misunderstood from generation to generation. The revitalisation of this practice is an emerging theme of this study.

I am also a trustee and chairperson of Miringa Te Kakara marae the site where Te Whetū Mārama-o-ngā-tau-o-Hinawa stood. I am Chairman, tohunga whakapapa (historian) and kaumātua (elder) for the Rereahu Iwi Authority. I am also the principal claimant on behalf of my tribe for the Treaty of Waitangi claim, WAI630, currently before the Crown. I have been recognised with an Honour by the Queen of England as a Member of the New Zealand Order of Merit for services to Māori and also for services to the Television Industry (New Zealand Government, 2017).

This is my whakapapa both personal and professional – a background to my personal beliefs and what I perceive as the core principles of Māori storytelling and the foundation of Māori storytelling through television. This thesis is an overview of twenty years of work producing television where I have helped to define Māori programmes and the operational practices of varying genres which too will be a feature of my thesis. It will also raise pertinent questions such as who dreams up these unique concepts, who interprets the dream and how it develops. This thesis provides legitimacy by answering these questions in an affirmative and direct experience manner, 20 years of lived knowledge from working in television. My name is Reuben (Tūwhakahekeao) Collier, MNZM - Owner and Founder, Producer and Director of Māui Television Productions.

ABSTRACT

During earlier experimental phases of television in New Zealand in the 1950s, Māori had little, if any space, in which to play a part in this new medium of communication (Stephens, 2010). Seriously omitted from the equation was the inclusion of Māori as a Treaty Partner and as people who needed to be part of the introduction of new skills (Walker, 2004). The fact that Māori was separated from the operational, physical implementation and experimentation with the new face of television meant that what was examined elicited discontent from a Māori perspective (Barclay, 2003). Māori was being excluded from the industry and this was expressed through protests that raged throughout the country during the 1970s. All were associated with Māori grievances over confiscated lands, the demise of the Māori language and breaches of the Treaty of Waitangi by the Crown. It highlighted racism against Māori. Ian Stuart put forward the claim that Pākehā media was portraying Māori as “poor achievers in education, poor health, high crime rates, mental health, prison population and unemployment” (Stuart, 2003). The local kiwi voice was a voice of immigrants largely of English origin. I have argued that Māori news as presented by Pākehā media was dismissive of Māori active participation in determining news content tending toward negative stories of Māori. The purpose of highlighting the complexity of Māori broadcasting is to demonstrate the level of deeper understanding that needs to be part of the New Zealand broadcasting system.

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WAIATA

Below each of the chapter headings is a line taken from the waiata (song) ‘Kei hea taku reo’ composed by Whirimako Black. It tells of one’s search for their mother tongue. It has been likened to my personal and professional search for reo Māori preservation in television. I look to future generations and present them with a record of struggle in the plight for language recognition for Māori.

CHAPTER ONE

Introduction

“Kei hea taku reo karanga ki ōku tīpuna”

1.0 Chapter Introduction

The research described in this thesis sets out to examine the legacy of Māori television production in New Zealand and its broader perspective into the world of television. On the face of it, there appears to be no compatibility between Māui the demigod and Māori television production. It is this seeming disparity that creates an undeniable triadic link: Māori, Television and Māui, i.e. the protagonists versus the mainstream antagonist. The contemporary environment of Māori broadcasting best illustrates Māori media as the site for this thesis. By contemporary I mean the practitioners I have worked with during my time in media. The contrast will provide the essential reasoning and understanding advanced through deeper research. Clearly my face to face witnessing over twenty years is how I am going to answer these questions, not solely by using literature but by telling about work in action, first-hand experiences. It includes scrutiny of the many idiosyncratic dilemmas in the conflict of Pākehā domination versus Māori subservience. Māori have yet to find their own niche, one that is uniquely Māori, uniquely Indigenous and uniquely Aotearoa – New Zealand.

1.1 Background to the Study

Māori are naturally known to be storytellers due to their strong presence in culture and traditional practices (Stephens, 2014). Not only do Māori have a visual presence seen in carved story depictions but also an audio presence told through oral histories. Television is the modern marriage of these two communication systems; a fifty/fifty relationship, a marriage between vision and sound. In the 1960s Māori were mainly the subjects of New Zealand television programming, and these stories were told through a Pākehā lens, by a Pākehā belief system (Edwards, 2010). Seeing things through Māori eyes was not the same thing as seeing things through Pākehā eyes, with or without the power of the television lens. But the herculean power of

television would eventually fall prey to community opinion and most particularly to Māori opinion. For many decades Māori have worked, trained and applied themselves under a Pākehā systems methodology when producing television programmes (Fox, 2010). The advent of its own Māori channel in 2004 gave rise to an upsurge and growth in Māori producers, directors, crew and Māori owned independent production houses (Tim Thorpe Consulting, 2010). The critical question is how Māori production of television has evolved from 1996-2016? Arising out of this question come many questions: What is a Māori programme, who dreams up the unique concept, who interprets the dream?

Therefore, the purpose of this study is:

1. To determine what a Māori programme is.
2. To understand why it is important that Māori TV programmes are defined.
3. To ascertain who defines a Māori TV programme.
4. To identify who makes Māori TV programmes.

The hierarchical nature of the television industry is a matter of order and discipline, and because the focus is on the production industry, the concern is with producers, directors and the production itself. The key to all these questions is this proverb; *Ko te Amorangi ki mua, ko te Hāpai-Ō ki muri*, ‘the Chief in front and the Oarsmen in behind’. Within these *whare toi* Māori (Māori independent production houses) reside the Amorangi or Producer, otherwise termed by me in this study as the ‘Dreamer’.

This crucial role draws from ancient sources and divine knowledge to create and develop new ideas. As was the case of the unique *whare*, *Te Whetū Mārama-o-ngā-tau-o-Hinawa*, the dream is interpreted and executed by the *Tohunga*, or Director. The Director’s interpretation of the dream gives body and brings the dream to life.

Another pivotal sector is the production team, Te Hāpai-Ō, the production crew and other key personnel who undertake key roles in the television making process to ensure a quality outcome. Each programme contributes to the wider community's understanding of the directives, opinions and decisions leading to a better outcome derived from the Māori worldview through the ages whether these are oral, evolving or contemporary histories. Māori professionals contribute significantly as pioneers in the Māori television broadcasting industry in planning a direction for Māori programming inside a Pākehā driven institution such as TV1, 2 and 3 (Dunleavy, 2014). Māori is often led by their Pākehā counterparts to concede at the best of times and never to challenge authority (Fox, 2010).

The camera voices many truths. It does represent two voices of understanding for this study, the victor and the victim. Where the victor has absolute authority and is the arbiter of world truths, flaws are inevitable, and misinformation substituted and compounded against the victim (O'Shea, 1992). Māori was that victim, and no one recognised this more than Māori Director Barry Barclay. The Māori graphic mind was profound in how Barclay imagined the power of television and its impact on the community. It shows how it is opinionated: attitude, rationality, bias, and occasionally compassionate, and to a larger degree a great polariser of public opinion.

Barclay used the analogy of the coloniser's arrival to these shores and what accounts would be reported if only the sailors had a camera onboard the ship. He then adds that what would be the version of the Māori, if they too had a camera lens positioned on the shore, looking out to the new arrivals (Barclay, 2009). This analogy demonstrates the potential for two differing points of view of the one account, and the potential for differing opinions of perspective and the intention of the story, depending on who has ownership of the camera. The television programme contains collective wisdom for public viewing. "Barry didn't just talk about the Māori voice; he talked about the Indigenous voice" (Paratene, 2009). This thesis aims to improve understanding about the place of Māori television production in the wider New Zealand broadcasting system. This is the truth from lived experience, expressed through my work with vision and sound.

1.2 Aim and Research Questions

There are many gaps in the learning and knowledge process worldwide. This study may present a specific view of how things work and can be supplemented by the collective contribution through television programme-making. Māori producers have recorded, archived and interviewed kaumātua (elders); koroua and kuia throughout New Zealand over many years (Ngata, 2010). They were of rangatira (chiefly) status and extremely competent in the use of reo Māori. Many were tohunga with a spiritual light on matters concerning the state of Māoridom (Apiti, 2010). This calibre of people, many passed already, are attracted through a network of connections that are a part of the extensive work which I have done as a professional for mainstream television, a very small sector of broadcasting in and by Māori at the time. This thesis seeks to continue and extend the work undertaken by Barry Barclay, Merata Mita, Ernie Leonard, Whai Ngata and Derek Fox by critically examining the relevant and important Māori processes that could be included within the contemporary Māori television production industry. These are the strands of the argument and must be examined from as many different perspectives as possible to unravel the inherent differences and the related contributing factors. It is also necessary to clarify, define and enhance the understanding of those strands to maximise Māori commercial investments for Māori purposes in community and industry. Such plans must also work toward the appropriate integration of the primary purpose of Māori television which is the revitalisation of Māori language and culture. To achieve the aim as described above, the research seeks to first answer these questions:

1. Do different sectors in the television industry value different forms of Māori programming?
2. If so, are these fairly represented in the wider broadcasting family?
3. How is Māori programming constantly updated?

1.3 Significance

The overall aim of the study is to identify a viable Māori trajectory about the notion of exclusivity with Māori for Māori using only reo and tikanga Māori. From the era of Pākehā-made television and as we enter a new era of Māori-made television programmes, key questions arise as to what defines and dictates the systems and processes Māori use to achieve such results. Māori participating in the industry come from diverse backgrounds and at times readily divided by opinion.

This thesis looks to answer the following questions, drawing from both ancient and contemporary sources to provide new findings that are synthesised to a beneficial conclusion. It will examine Māori television production, Māori theory, and how this will create a model of practice for Māori programme-makers.

1. What is Māori television in this modern day and age?
2. How is Māori storytelling for television produced?
3. Who has access to this knowledge and who controls the access?
4. Whose interest does this knowledge serve?

1.4 Overview of Methods

Case study has been identified as the best method to produce results that are not only informative but are relevant and pliable in a study sense and also in a practical sense (Yin, 2011). I speak from direct experience as the private owner of my own business, a television production house, my place of work as a Māori producer and director. This study will provide a kaupapa Māori theoretical framework, overview and vision. That system being Māori is also fundamental to how Māori stories are conveyed on television.

This Qualitative research focuses on an accumulation of lived knowledge experienced over several decades and the gathering of verbal data rather than measurements. The advantages of the case study method are its applicability to real-life contemporary, human situations and its public accessibility through written reports (Yin, 2011). Māori methodology and theory-based innovation by which to examine past, present and future strategies can be extremely useful (Smith, 2000) in the preparation of a strong indigenous touch to television production, but it cannot be a mere flavouring (Doherty, 2012). It is necessary to put together the arguments of the documentary that are consistent with the arguments of the journal which puts us in a better position to understand the exegesis. In this study, my own creative will is exercised to extrapolate questions and plan answers in the building of this research.

1.5 Purpose

The purpose of this study is:

1. To investigate Māori production of television and how it has evolved from 1996–2016.
2. To study several cases that illustrate varying genres, duration, style and treatment.
3. To evaluate the effectiveness of Māori programming on television and its ability to reach its audience and add further support in the promotion of reo Māori.

1.5.1 What is a Māori TV programme?

It is important to approach the issues with an open mind so that one is confronted with the dilemmas, the problems and ultimately the solutions. In that sense, the purpose then would be a journey of discovery to find out what a Māori programme is about by demonstrating throughout the thesis the encounters that I have had with television programming and the implications that occurred.

1.5.2 Who should define Māori TV programmes?

This research will invariably lead to a stronger outcome. As the thesis unrolls, it will give us greater clarity and strengthen the argument. It will be assisted by the literature review, the methodologies and the case studies to achieve the answer that we seek. The study showcases a range of Māori TV shows of varying genre and describes the approach that was taken to successfully produce such programmes.

1.5.3 Who should make Māori TV programmes?

It's vital to take a step-by-step approach in the learning process largely because it is an undeveloped field. What we should look at is the genesis of programme-making and how it will evolve and where the greater advantages will emerge. The natural development of the documentary, exegesis and journal in forming this thesis will help to demonstrate this evolution of applied experience in the field.

1.6 Overview of Thesis

Chapter One: Introduction: The critical question for the study is how Māori production of television has evolved from 1996-2016. The hierarchical nature of the television industry is a matter of order and discipline and, because the focus is on the television industry, the concern is with producers, directors and the production itself: 'Ko te Amorangi ki mua, ko te Hāpai-Ō ki muri'.

Chapter Two: Literature Review: The approach taken is stimulated by the seminal public speech made by Rick Ellis, former CEO of TVNZ. He assumed three periods in the progress of television in New Zealand from 1960 to 2000 and beyond (Dunleavy, 2014). I define the Māori progress as being made up of six key phases: Te Kore (Nothingness), Te Pū (Origin), Te Weu (Tap Root), Te More (Rootlets), Te Aka (Creeper), and Te Rea (Bloom). It creates a different approach because of quite significantly different needs and perspectives.

Chapter Three: Methodology: A stage where the articulation of Māori theory has introduced the creation of a Kaupapa Māori theoretical framework based on the 'Whetū Mārama' model, and the nominal east (wairua-divine), south (reo-execute), west (tinana-create), north (tikanga-practice) polarities, with the fifth element, the centre pole (manawa-broadcast).

Chapter Four: Method: This chapter outlines samples of extensive television production over a 20-year period. Highlighted in the case study are four professionally made television programmes of varying genre and duration; *Waka Huia* (1997), *Kai Time on the Road* (2003), *Tangi Ki Te Arikinui* (2006) and *Pāia* (2016), to be measured against the framework raised in the methodology chapter.

Chapter Five: Findings: The findings indicate the different values derived out of applied research, expert knowledge and fundamental structure. It exposes many of the weaknesses from a Māori and Pākehā perspective and weighs this against notions of applied success for both Māori and Pākehā. The research outputs are the findings and contributions which reveal what is considered substantive new knowledge.

Chapter Six: Discussion: Discussion gives an opportunity to examine incidents of significant concern. It examines the evolution of television through Pākehā hands transitioning to the appearance of Māori Television Service and all of its bicultural issues regarding reo, tikanga, tinana and wairua. The synthesis is an attempt to provide a classified opinion, deeper understanding, research knowledge and interpersonal relationships that are beneficial for all members of the wider broadcasting community.

Chapter Seven: Conclusion: The purpose of the conclusion is to summarise the entire project. It should be conclusive in its advocacy, and powerful in its interpretation of Kaupapa Māori methodology and television as seen through the Māori lens. This is confirmed through my eyes in the first instance and finally disseminated for the convenience of all interested eyes both affirmative and negative. A conclusive thesis must bring the thesis down to a pivotal and provocative end.

1.7 Introduction Chapter Summary

This study is set up to succeed in answering the research question posed of how Māori television production evolved from 1996-2016. It highlights several key research questions that are to be answered throughout this exegesis. The method and evaluation that take place after will emphasise the importance of this approach and why it was chosen to be so. The documentary and journal tiers offer further support to the exegesis, and together they form the overall thesis.

The next chapter is a carefully selected range of literature specific to this study. This is to be filtered and reviewed as relevant evidence to prove my case. While the timeline for the review begins in 1950, the main focus of this research study is the 20-year period, from 1996–2016. The research described in this thesis sets out to examine the legacy of Māori television media in New Zealand.

CHAPTER TWO

Literature Review

“Hoki mai, hoki mai e taku reo rangatira”

2.0 Chapter Introduction

The previous chapter was the introduction raising the focal research question of how Māori television production has evolved. It raises several key questions that are to guide research in this study. Similarly, a Māori metaphor based on the whakataukī, ‘Ko te Amorangi ki mua, ko te Hāpai-Ō ki muri’ is employed to highlight the roles of producer, director, crew and the wider television community.

This chapter is about Literature review and provides three key periods, ‘Scarcity’, ‘Availability’ and ‘Plenty’, spanning the years 1960-2000. In the case of the Māori approach, it is separated into six parts (1950-2016) to the key periods that show detailed struggle amid the growth of Māori production in New Zealand.

2.1 Key literature topics

This literature chapter will take two main points of view covering the periods between 1950 and 2016. There are two principal ideological ideas, one Māori and the other Pākehā raising issues of hegemony and cultural imperialism.

2.2 The ‘Pākehā’ viewpoint

The Pākehā case is an extract from former TVNZ CEO, Rick Ellis, and his seminal public speech, outlining the principles of ‘Scarcity’, ‘Availability’ and ‘Plenty’. Rick Ellis’s reading of the situation is based on the actual processes that occurred from the introduction of television in 1960, according to the mainstream development approach under construction, management and an operational base.

2.2.1 ‘Scarcity’ represents the period 1960-1989:

“...just one publicly owned TV network, initially the New Zealand Broadcasting Corporation (NZBC) and later Television New Zealand (TVNZ) defined television’s culture, schedules and programming. The state TV channels – at first just TV One, and from 1975 also TV2 – enjoyed unrivalled influence. While the obvious problem was too little choice for viewers, a public monopoly also left television subject to state control of its spending and operations. Within a year of the first official broadcast, advertising was introduced. Advertising revenue and the proceeds of a fee paid by each household with a television receiver funded broadcasting. Public networks in many other countries were funded by a broadcasting fee, but the New Zealand equivalent was permitted to gradually decline, leaving TVNZ around 85% reliant on advertising revenue by 1988” (Dunleavy, 2014).

2.2.2 ‘Availability’ represents the period 1990-1999:

“...New technologies and reduced regulation enabled additional TV channels and services, encouraging more competition (TV3 was launched in 1989 and the subscription-based network Sky TV in 1990) and meaning new challenges for public television. First was the restructuring of TVNZ as a state-owned enterprise (SOE) in 1989, which transformed it into a commercially focused business. The second was the creation in 1989 of a public broadcasting agency (officially called the Broadcasting Commission, but immediately renamed NZ On Air) to look after what was termed ‘social objectives’ in broadcasting. The third was the relaxation and removal of some earlier rules about how television operated, including the extent of both advertising and foreign ownership. The restructuring and deregulation of television had far-reaching implications. An immediate result was the rise of a new kind of TVNZ, a commercially reliant network whose earlier ‘public service’ obligations had been removed. Assisted by its ratings dominance through the 1990s, TVNZ proved a very robust commercial performer, focusing on profit and paying a dividend to the government (a requirement for SOEs). However, it was a continuing public relations challenge for TVNZ

that this very significant change of direction was poorly understood by many New Zealanders” (Dunleavy, 2014).

2.2.3 ‘Plenty’ represents the period 2000 onward:

“...Arriving a few years later in New Zealand than elsewhere, television’s transition to a third era of ‘plenty’ was underway by 2000. The shift was driven by the rise of the internet and digital transmission as a means of viewing TV programmes. Digital transmission was introduced in 2007 and co-existed with analogue transmission for several years. From 2012 New Zealand ‘went digital’, shifting region by region from both forms of transmission to solely digital. This was completed in December 2013. Although the era of ‘plenty’ stimulated increased demand and diversity for local content, it also encouraged more imported programming, so that the low proportion of local to imported television content did not change. However, a larger proportion of local content was produced by independent companies rather than in-house. Although leading broadcast networks (TVNZ, MediaWorks, Māori Television and Prime) were hosts for local content, the schedules of the multi-channel, subscription-based Sky TV were dominated by imported programmes. In 2014 it seemed likely that the continuing fragmentation of television audiences across a larger range of channels and platforms might further weaken the viability of some forms of local content” (Dunleavy, 2014).

Missing from Ellis’s definition was the Māori contribution and participation in the founding principles, the consultation process, integration, administration, management and the mechanics of new technology. Rather than expand on Ellis’s seminal document it would be more appropriate and productive to dispute the progress of television in New Zealand by using social change from a Māori perspective since Māori were not engaged in the active process of television production from inception in the 1950s.

2.3 The 'Māori' viewpoint

In contrast, the approach from a Māori viewpoint envisages the process in a manner similar to the growth of a plant. The form of metaphor is common to Māori philosophy or thinking. We see the growth from the sowing of the seed, the development into a full plant, and finally to a flowering plant, a continuing circular process. The proposed key periods follow writings by Sir Peter Buck from his book, *The Coming of the Māori*. They are Te Kore, Te Pū, Te Weu, Te More, Te Aka and Te Rea (Buck, 1949).

Te Kore represents 'the nothingness' where there is void, emptiness, and shallowness being the philosophical trappings of social dualities in which one party is dominant and the other less prominent, as was the case for Māori during this period. Te Pū is 'the origin' when the growth of television becomes visible in New Zealand, along with politics, war and protest. The tensions were typical of a nation of unrest or in fact the birthing of a new product. Te Weu, 'the tap root', meant the entry point of deeper research and application. Television was beginning to spread around New Zealand, mainly through its main city centres. Still, Māori was on the outside looking in (Stephens, 2010). Te More represents 'the rootlets', from a position of centralisation services extending beyond and into the community with the development of independent production houses. By the latter part of this period, and mainly due to growing concerns over the demise of reo, Māori was beginning to play a serious part in television production. Te Aka is 'the creeper' as there was growing sentiment among key Māori academics that Māori needed their own television service to give the opportunity to Māori and the language to further develop within the industry. At the same time, reo Māori continued to be a gnawing concern culminating in the Privy Council decision advocating government compliance with Māori demands for their own television station (Stephens, 2014). Te Rea is 'the bloom' and pronounced the arrival of a real commitment to Māori television giving rise to the Māori Television Service. These key periods also identify the impact on 'Wairua', 'Tikanga', 'Reo' and 'Tinana'; where once there was no presence (wairua), no sense of lifestyle (tikanga), no voice (reo), no support (tinana). Each are elements that Māori deems vital to the Māori worldview. What is outlined now gives us an opportunity to look at these issues again in greater depth.

2.3.1 Period of ‘Scarcity’ – ‘Te Kore’ (The Nothingness)

In the beginning, all television programmes in New Zealand were primarily Pākehā designed, organised, and presented for public consumption but always from the ‘others’ worldview. Films that enjoyed exclusive viewings in cinemas were quickly becoming something of the past (O’Shea, 1992). According to Ellis’s definition of the period of ‘Scarcity’, there was only one publicly owned television network, initially the New Zealand Broadcasting Corporation (NZBC / TV ONE). It was known as the period of experimentation (Dunleavy, 2014). Māori producers would accept this period as ‘Te Kore’ (nothingness), when there was growing opportunity for New Zealand, and certainly nothing for Māori, from a television media standpoint. This was a no-go zone of absolute ‘scarcity’ for Māori.

Te Kore (the nothingness) period for Māori was infused with notions of hegemony due to the non-presence of Māori inside the industry (Gramsci, 1971). According to (Taira, 2009) in her study of Māori Media, hegemony was about the dominant Pākehā power over subordinate Māori power. It is not just about physical domination but about dominating the thoughts of the subservient. The best way to colonise a people is to create hegemony. The issues were confirmed by (McQuail, 2000) that authority and order were made to appear evidenced and approved from a position of power. In essence, it indicates unequal power relationships where Māori were left out of the discussion. There were no entry points, no Māori channel, and no Māori means. In the evolving construction and establishment period there was minimal participation, as it was new to New Zealand; no particular genres, namely news bulletins and variety shows of entertainment. Whereas (Gramsci, 1971) who leads the theories on hegemony, suggests that to gain approval has to be earned by the weaker body. Māori had conceded to Pākehā ideology by default, largely because media was deemed western technology. New Zealand media reflected colonial thinking and hegemonic ideas. The dominant reproduce their dominance in the way they organise their progress (Smith, 1997). In the case of Māori, there was a critical awareness from the viewpoint of storytelling where Māori needed to tell their own stories (Stephens, 2010). These issues were being mirrored by international Indigenous protests worldwide demanding independent rights to income and state funding of Indigenous projects which would have a flow-on effect on media in New Zealand.

Funding or the lack of appears to be an international concern for Indigenous people in media (Keith, 1995) (Remedio, 1996) (Edgar, 1996) (Browne, 1996) (Molnar & Meadows, 2001). This was accelerated by growing demands springing from the growth of Television One. The condition of the mainstream body was that they were in a “state of denial”. On the other hand, Māori were a young and emerging force growing in sensitivity, realising the value of media (Edwards, 2010). Te Kore also indicated a period with a lack of ‘wairua Māori’ or Māori existence.

2.3.2 Period of ‘Scarcity’ – Te Pū (The Origin)

Arising from the period of ‘scarcity’ came Te Pū (the origin) in which tensions were also rising. The nation was in turmoil. Protests were rife. War angst, land issues, and racism in rugby highlighted Māori anxiety (Bellich, 1986). Television was portraying a side that New Zealand had never seen before. The gains that Māori made in broadcasting were not achieved without a struggle (Walker, 2004). In many ways, the shoot, Te Pū, as emerging knowledge was bursting from the soil. From Rick Ellis’s point of view ‘scarcity’ was still attributable to the period of Te Pū and from a Māori perspective, news items were raising tension. He was talking about declining economic clout as a case for greater leverage. Ellis was concerned about having to survive on advertising dollars (Dunleavy, 2014). His eye had gone off the explosive impact of rising community pressures. From a Māori perspective exposure to television news was creating new revelations of unfairness (Fox, 2010). This period was apostrophised by ‘breaking news’ beginning with Vietnam (1955 – 1975) (McGibbon, 2012); then Bastion Point (McClure, 2016) on the onslaught of 800 policemen (1977-1978); and then the Springbok rugby tour of New Zealand (1981) (Green, 2013). The state of New Zealand’s social attitude was on trial as expressed on television. These events were hallmarks of the coming of age of a nation (Shears, 1981).

The power of the media was fundamental. Power belonged to those in power (Stam, 1994). It would never work in favour of Māori. Taira puts forward the claim hegemony was a tool of cultural imperialism that focuses on western civilisation cultural practices (McQuail, 2000) imposed on other civilisations, as it had done to New Zealand (Taira, 2009) (Abel, 2013). It reflected a period of opening wounds and

resistance from numerous viewpoints, splitting public opinion (Barclay, 2015). Merata Mita was one Māori director who was eager to portray Māori opinion, such as in her documentary *Patu*, about the protest against the South African rugby tour of 1981. It revealed a startling record of the civil unrest taking place in New Zealand at that time (Mita, 1992). This raised awareness and the need for a stronger voice for Māori issues. Pākehā were beginning to polarise and sympathise with Māori complaints. From a Māori point of view, the mood was one of absolute abhorrence (Walker, 2004), dissatisfaction was rife, and all were unsatisfactory. This was a result of Māori feeling alienated due to Pākehā domination. What was right for Pākehā was appropriate for Māori as evidenced in the sentiment of this period, which engaged both in the extreme tensions of the time. The wairua (spirit) of the nation was turning away from a Pākehā perspective.

2.3.3 Period of ‘Scarcity’ – Te Weu (The Tap Root)

Te Weu (the tap root) was finally the sniff of opportunity and the smell of Māori programmes. Māori employees continued to face the difficulties, impact and preference for English programmes inside companies, such as Television New Zealand (TVNZ). The weight of overseas materials was a burden on the rights of Māori people to participate in the kiwi lifestyle (Ngata, 2010). They had been deliberately omitted. Broadcaster Derek Fox proposes that Pākehā controlled mass media and had demonstrated their inability and or unwillingness to provide a service for Māori (Taira, 2009).

Te Weu is the tap-root, and in this metaphor, we see the growth of the root and the search for new opportunities. These came in the form of budding Māori directors, such as Barry Barclay, working with successful producers such as John O’Shea (Barclay & O’Shea, 1987). At the leading edge of Te Weu is answering the case of Barclay and the *Tangata Whenua* series, in which there is a clear demonstration of the power of Māori thinking and the place it should hold in the future of television broadcasting. *Tangata Whenua* (1974) was a six-part series jointly put in place by a Māori director, Barry Barclay, and a Pākehā writer and historian, Michael King (Diamond, 2017). *Tangata Whenua* was regarded at the time as a ground-breaking television series because of its honest and intimate look at tribal traditions from an

openly Māori perspective (Stephens, 2010). “40-50 minute episodes were acclaimed for the way they looked at and listened carefully to what the Māori themselves had to say” (O’Shea, 1992). Māori broadcasters were not interested in commercial pursuits but far more interested in the social utility value of television (Ngata, 2010). The *Tangata Whenua* series propelled and admitted Māori into the game plan of television involvement in what might be considered undue influence. What was changing was the shift from the brown faces doing Pākehā programmes, and the gradual shift to Māori authority and self-determination over their images. There was no longer a need for foreign imported materials. In a paper submitted by Ian Stuart to the Pacific Journalism Review, he put forward the claim that Pākehā media was portraying Māori as “poor achievers in education, poor health, high crime rates, mental health, prison population and unemployment” (Stuart, 2003, p. 50). The local kiwi voice, in essence, was a voice of immigrants largely of English origin. For some Māori, film and video were used in schools as a medium to engage the attention of problem kids (Shaphard, 2000). Derek Fox adds that the only way for Māori children to dream Indigenous dreams was to have separate Māori control of some of the country’s radio and television resources (Taira, 2009). The danger was that the Indigenous practitioner would be modelling off of the dominant cultural practices and leaving behind their Indigenous practices including original knowledge; tikanga Māori and reo Māori (Fox, 2010) but still pushing boundaries toward Māori issues and beliefs. All the cultures were imported and largely influenced local culture which flowed onto television practices. Cultural dependency was about the importing of foreign systems, ideas and technical knowledge.

The first and possibly most obvious cause for setting up a separate Indigenous media is that despite the arrival and rise of several formats of media, Indigenous peoples were essentially ignored and left unserved by mainstream broadcasters (Taira, 2009). For Rick Ellis, the closing of the ‘scarcity’ period provided him with no greater understanding of where Māori were in the scheme of things (Dunleavy, 2014). His focus was entirely on the impoverishment of the television process as he saw it. Rick Ellis had accepted advertising revenue as a necessary government infliction and was moving away from the argument of ‘scarcity’ into the arena of ‘availability’. Little did he know that this was to be the emergence of a new strand of Māori programming in te reo Māori (Ngata, 2010). It heralded the entry of *Koha* (1979),

Te Karere (1983), *Waka Huia* (1987) and *Marae* (1990) into the television arena (Edwards, 2010) (Stephens, 2014). Where public service television was on the decline, Māori production was on the increase.

2.3.4 Period of ‘Availability’ - Te More (The Rootlets)

The voice of television was decidedly mainstream. Māori were portrayed by Pākehā from a Pākehā point of view (Fox, 2010). When reflecting between the Māori and Ellis’s timeline Pākehā were negative about Māori, Māori were negative about Pākehā. Rick Ellis was at the start of his claim for the period of ‘Availability’ signalled by growing competition, an increasing number of television channels, and the entry of sky television, the first of private companies to go to air. 1989 was when restructuring took place at TVNZ which entertained the entry of State Owned Enterprises (Dunleavy, 2014). This meant a shift in control of TVNZ from the Crown to a crown private entity. This also gave rise to the creation of NZ on Air (NZOA) in 1989, a government funding agency for the ongoing growth of television in New Zealand (Smith J. , 2016). The flip side is that Māori influence in television was beginning to increase, influence and become a stronghold. Yet, the issue is that control was still in the hands of the creators of television and little authority had been given away to the new Māori employee (Fox, 2010). The foregoing discussion includes Peggy Berryhill’s argument that Indigenous people are portrayed as “tragic victims speaking only broken English, as pitiful alcoholics and angry militants and as mythical, spiritual beings” (Peggy Berryhill, in Keith, 1995, p. 152). “European stereotype of plains Indians” (Eiselein, in Keith, 1995, p. 20) was no different than the mainstream New Zealand stereotyping of Māori. Along similar lines, Abel argued that “Indigenous Māori issues are more likely to be covered when they encroach on and affect Pākehā people” (Abel, 1997, p. 23) therefore more likely to be a negative portrayal to cater for an audience seen as predominantly Pākehā.

Te More (the rootlets) is the grounding and initiation period referred to by Ellis as ‘Availability’ (Dunleavy, 2014). It reflected a period of general acceptance of the role of Māori in television which was to escalate in favour of Māori hopes and aspirations. Māori were beginning to take responsibility for their programming (Ngata, 2009). This gave voice for Māori to voice their news, historical stories and

portrayal of Māori lifestyle (Fox, 2010). Where previously Māori had no voice or at least a limited voice, issues had changed considerably. Now the Māori voice was growing born of contentions, disputes and related settlements (Walker, 2004). Rick Ellis's aspirations for the period of 'availability' applied directly to the shift in emphasis moving toward extended advertising and foreign ownership, away from government interference (Dunleavy, 2014). TVNZ was now commercially reliant, a new kind of process, as a result of deregulation. With the public services removed, the commercial performance had become robust and viable for TVNZ.

2.3.5 Period of 'Plenty' - Te Aka (The Creeper)

Pākehā were still at arm's length from their Māori cohorts (Stephens, 2014). They were beginning to feel the pressures of commercialisation and privatisation, including pressure from international buyers. Māori had no thoughts regarding this direction. They were single-minded about the need for a Māori television channel promoting the revitalisation of reo alone (Freeman-Taylor, 2014). Te Māngai Pāho, a crown entity, was established in 1994 to make funding available to the national network of Māori radio stations and for the production and broadcast of Māori language television programmes (Te Māngai Pāho, 2015).

Te Aka (the creeper) is the period from 1996 to 2004 in which Māori legal cases were mounted against the government, by leading academics Dr Whatarangi Winiata and Dr Huirangi Waikerepuru, representing Ngā Kaiwhakapūmau I Te Reo and the New Zealand Māori Council, regarding the protection of reo Māori (Walker, 2004). Māori were claiming a departure from commercialisation and substituting it for social engagement without commercial attachment, which was in stark contrast to TVNZ's regulatory requirements. There was always the risk that Māori would become consumed entirely by mainstream practices resulting in the loss of their own culture and beliefs (Fox, 2010). There is overwhelming evidence reflected in the conversations of numerous experts, supported by Michael Keith who cited Smith and Brigham "that if the language dies the culture will slip away as well" (Keith, 1995, p. 20). In 1996 when I joined the Māori Programmes Department at TVNZ under the mentorship of the then General Manager Whai Ngata, the focus was on documentaries, lifestyle programmes, music shows and news. TVNZ was a Pākehā company employing Māori,

such as myself. Māori producers and directors were on the rise in TVNZ's Māori Programmes Department (Dunleavy, 2014). So too was the growth of independent Māori production houses (Henry, 2011). Aotearoa Television Network, a pilot project, gave every reason to celebrate (Middleton, 2015). However, a weakness became likely, and the dream began to collapse. In 10 months it had failed miserably through a lack of capital, poor mentoring and low if not poor support from the government (Dunleavy, 2014). A case set up to fail. In some ways, the development of the Aotearoa Television Network promised a voice for Māori. It set the groundwork for Māori engagement in the television industry. Māori at TVNZ were still strung to the apron strings of Pākehā management and editorial control. To many Māori, this was strangulating (Stephens, 2010). They felt they needed their own autonomy.

The available evidence seems to suggest from Harjo, an experienced Native American broadcaster, the rhythm of Indigenous storytelling does not synchronise with a Pākehā systems analysis of broadcasting in the field (Harjo S. S., in Keith, 1995, p. xii). Further evidence is provided by (Abel, 1997), indicating a case study of television news coverage of the 1990, 1994 and 1995 events at Waitangi, showed similar issues. Pākehā tend to provide a succinct conversation whereas Māori conversations were circular and cautious. The need for a Māori station accentuated reo Māori 'not only as a way to help retain a language' but also as the essential connection with its Māori audience.

Māori pressure came from many directions: from established Māori universities, the Kōhanga Reo and Kura Kaupapa Māori movements - all espousing reo Māori (Reedy, 2000). The consensus view for Māori was toward independence and the control of its own television service along with full developmental processes. The dream of a Māori television station had not been destroyed. The sense of self-challenge and self-determination was the reason why I departed TVNZ in 2001 for Rotorua to establish a new Māori owned independent production house known as Māui Television Productions Ltd. According to Ellis, this brings us to the end of the period of 'Availability' as we enter the period of 'Plenty'.

2.3.6 The Period of ‘Plenty’ (Te Rea)

The period of ‘Plenty’ saw the founding of the bilingual Māori Television Service (MTS) in 2004 despite many years of missed opportunities since the inception of television in New Zealand. It was a period of consolidation, refinement of skills and the further development of Māori management skills (Smith J. , 2016). Ellis introduced the notion of ‘plenty’, in which there was increased demand for diversity and local content, and in which more imported programming was introduced (Dunleavy, 2014). Furthermore, independent production companies were growing rapidly focussing on local content. In 2008 Māori Television Service launched its second channel dedicated solely to reo Māori hidden way down the spectrum at channel 82 (McDonald, 2007). Meanwhile, television audiences were extremely fragmented owing to greater intersects between television and the internet.

When looking at the fundamentals of language survival, there is no question about the fact that it should be people driven. Kōhanga Reo and Kura Kaupapa Māori are the most recent Māori revolutions supported by a huge human following. In 2011, under the direction of the honourable Dr Pita Sharples, Te Paepae Motuhake was established to consult Māori throughout the country under the direction of chairman Dr Tamati Reedy (Te Puni Kōkiri, 2011). They produced the Reo Mauriora report in 2011, as a direction and strategy for reo Māori revitalisation. Years later, the Minister of Māori Development Te Ururoa Flavell introduced Te Pire mō Te Reo Māori (Māori Language Bill) which repealed the Māori Language Act 1987 (Higgins, 2018). Te Whare O Te Reo Mauriora is a public policy regulating Te Ture Mō Te Reo Māori 2016.

The Government strategy fits around governmental departments where reo Māori is promoted. The foregoing strategies were about Māori taking absolute control of reo Māori. Likewise, with Māori radio and television, Māori are given a further opportunity to promote the Māori language, culture and lifestyle. However, for Māori television, there was a string of Pākehā influence diluting the Māori reo strategies. This takes away from the solid commitment to reo Māori.

Despite all these efforts, the Māori language is still held to be on the decline (Te Kupenga, 2013). The main reason is a misunderstanding of ‘opportunity cost’ which often results in ‘opportunity lost’. This contributes to the failure of understanding the values applied to reo Māori conditioning (Kāretu & Milroy, 2018). It highlights community resistance against Māori language overall and the struggle to recognise its value in a social sense. Another dilemma is that our own Māori cohorts are conceding to mainstream ideologies which has become a major challenge for Māori television practitioners. Furthermore, key producer-directors are assuming leadership roles in government institutions, such as funding agencies that have a split interest in wanting both Māori programmes and Māori Pākehā programmes. English language programmes continue to dominate Māori Television’s service priorities. The dilution and hybridisation of Māori broadcasting advance the decline of reo in favour of growing anything but an authentic Māori voice on television.

Te Rea represents the blooming of the plant, and in essence, this is what Māori Television Services represented – the flowering of a Māori station. All the struggles were now settled, and the dream had become a reality (Walker, 2004). Māori television and its audience now were experiencing media in a way that they had never experienced before (Stephens, 2014). Māori weathered the storm and succeeded in helping in the ‘revitalisation of reo’ through television. Māori Television Service was to increase the volume of programming of multiple genres, building upon already established news and documentary formats, but also diversifying into sport, drama, comedy, food and reality shows (Smith J. , 2016).

The pervasive argument by (Ginsburg, 1991) states that “in reproducing a transforming culture among people who have experienced massive political, geographic and economic disruption”, reform is inevitable. Along similar lines, Harjo indicates that television is, “a medium ideal for the revitalisation and preservation of Indigenous languages” (Harjo S. S., in Keith, 1995, p. xiii). Ultimately, the premise is that “most Indigenous wanted to see the language restored to everyday use” (Browne, 1996, p. 60). It gave many Māori a great opportunity for the development of a new craft, skill and advocacy for staff development (Melbourne, 2015). It was an entry point for strong management and administration processes. It saw the integration of legal and accounting processes and the enjoyment of specially designed facilities. However,

there has been an indication that there is a decline in the number of viewers watching Māori TV. There is still a major deficit. Taira argues that “combating stereotypes and redefining existing images and beliefs ... accepted as more or less true, not only by members of the majority culture but also by Indigenous peoples themselves” (Taira, 2009). The granting of the Māori Television Service was the ultimate expression of Māori hopes and aspirations.

Two key events then took place to further develop reo Māori based on government-driven initiatives. First was the ZePA (2012-13) initiative and the second was Te Mātāwai (Representatives, The Office of the Clerk of the House of, 2016). The ZePA initiative was driven by two university academics, Dr Rāwinia Higgins and Dr Poia Rewi. ZePA is a strategy to increase the prevalence of reo Māori across a broad cross-section of people, with the intent of enticing non-speaking Māori and non-Māori into the formula (Te Māngai Pāho, 2018). It thus encourages Māori television to follow the same format and expectation, to follow the theme of encouraging others, other than Māori speakers, into the forum of speaking Māori. The anticipation is that it will normalise reo and increase the number of people interested in reo Māori. Regrettably, its directives are changing and are unclear, and its strategies have moved more toward hybridisation so much so that English language programmes are overtaking Māori language programme opportunities in the mix. Te Mātāwai is an independent statutory entity that manages the contestable investment fund that targets home and community-based Māori language revitalisation. These funds are distributed through eight clusters covering the main tribes throughout the country (Mātāwai, 2018). Te Maihi Māori operates within Māori communities and stakeholders, whereas, the government operates within Crown agencies and entities.

In a period of ‘Plenty’, in many ways Pākehā remains dissatisfied, both audience and television provisioning as Pākehā experienced new challenges as a result of extreme shifts toward the digital age. On the other hand, Māori were making headway despite being latecomers to the game. Māori now has a channel, and for Māori, this is victory at last (Stephens, 2014). It may be perceived that Pākehā and Māori are now on equal footing, but this is far from the truth. There are still many issues to be fought and won, especially in proper resourcing, income disparities and project costing. For Māori independent production houses many were continuing to make programmes ‘off the

smell of an oily rag’ (Forbes, 2015), unlike the mainstream producers. Many Māori felt ghettoised and to be the most exploited in New Zealand. While Māori has a channel there continues to be no movement toward extra funding despite increasing demands from the Ngā Aho Whakaari board and independent production houses for further growth of the industry and added diversity, with little response from the government (Smith J. , 2011).

In 2018, the CEO of Māori TV, Keith Ikin, went before a select committee in Parliament where he announced that Māori Television is not a viable business owing to a lack of funding (Hurihanganui, 2018). He stated that Māori Television had not received additional funds from Te Māngai Pāho over the last 14 years since the start of Māori TV in 2004 (Kupenga, 2018). He claimed that this not only impacted Māori TV as a broadcaster but restricted the independent sector that provides content for the station. He also stated that to reach a broader audience it was necessary to take Māori television onto the internet generally promoting digital media (Te Karere, 2018). There is a problem associated with digital media in as much as those in command, major decision makers, seem to think that online ‘likes’ and ‘followers’ are the ‘be and end-all’ of all systems ratings. The reality is that television practitioners will now be competing against a whole range of new factors that will impact and fragment audiences normally associated with television. They are simply grasping at straws due to the fast-growing nature of the internet where scamming and hacking is dominant and open Māori to an ‘unseen enemy’ in a world outside normal television practice. Māori have just really reached the zenith in achievement regarding television production skills, and now they have been thrown back out into the wilderness.

In 2018 the Pae Tawhiti board was established under the chair of Māori producer Bailey Mackey (Kupenga, 2018). It was set up to support Te Māngai Pāho, NZ on Air and the New Zealand Film Commission on Māori content issues. The document raised a whole string of niceties yet fails to set up a definitive action plan built on preconceived, but nevertheless, powerful statements advocating for reo Māori and reo Māori alone. This is further influenced by the impact of a decision to take on board digital media. Internet and digital transmission have grown exponentially and so too has the space for Māori television into the future. One can anticipate that this content

will be digitally driven and would, therefore, lose its focus driving force which is Māori television.

We lack a strong independent Māori voice in determining what our futures will look like and how we are to action those futures. While ‘Ngā Aho Whakaari’ may be one voice, it does not necessarily meet the challenges of these rapidly changing times. Television needs strong and clear direction yet lacks serious experience when entering the digital realm. It puts Māori into an extremely invidious position where Māori are forced to make decisions which more than likely end up being very poor decisions, so much so, confusing the industry. Since the inception of Māori television, there has been no clear Māori vision, no full support from the government, and a mixed reception from the general contributors which is indicated in the general drop of the audience following Māori TV. Despite 50 years of action in the television industry since its inception, Pākehā remains at odds with the benefits gained. On the other hand, Māori has shown a desire to progress, logically and cautiously, throughout the evolution of Māori production in television. Going forward into the future, one can only expect rising expectations and demands to justify growing the industry to a level determined from year to year.

2.4 Literature Review Chapter Summary

This chapter is the amalgamation of information within a Māori metaphorical framework, the emergence of Māori television from expressions of infancy into adulthood. It is aligned and compared with the seminal speech given by the former CEO of TVNZ.

The next chapter is Methodology. It is the physical and spiritual nature of a Māori theoretical framework. The chapter charts these relationships using the Whetū Mārama model, showing the evolution of a new form of television production that is unique and indigenous to Māori and Aotearoa – New Zealand.

CHAPTER THREE

Methodology

“Ko wai rā hei ārahi i a tātau e”

3.0 Chapter Introduction

The previous chapter is made up of a carefully selected range of literary works, documentaries and research studies. Producers and writers play a pivotal role in substantiating the credibility of information presented drawing from historical timelines that chronicle the evolution of Māori television production. These narratives are compared against the backdrop of mainstream achievements providing a comprehensive perspective on the path of Māori television within the broader media landscape. Through rigorous examination and analysis this chapter positions the groundwork for understanding the dynamic interplay between Indigenous storytelling traditions and contemporary media practices.

This chapter delves into Methodology, guided by the Whetū Mārama which serves as the cornerstone of the study, vision and guiding principle within the framework of Kaupapa Māori theory. The Whetū Mārama is founded on five celestial elements: Wairua (concept), Tinana (physical), Tikanga (systems), Reo (execution) and Manawa (broadcast). These elements form the basis for the approach to the research, analysis and interpretation providing a comprehensive framework that aligns with Māori epistemology and worldview.

3.1 Methodology Overview

For many decades Māori have worked, trained and applied themselves under a Pākehā systems methodology when producing television (Fox, 2010). Through all the periods raised, we have seen emerging processes validating the Māori need. Victory is not a constant. It is a reward from time to time.

Kaupapa Māori research methodologies as told by (Smith, 2000) represent a mechanism for change and influence and help indirectly justify Māori claims for action, direction, support and supply of resources, that impact the television industry when applied by researchers. It is anecdotal and powerful in the justification of selective truths (Doherty, 2014). It also provides a broader perspective into the world of television that is a uniquely Māori perspective, referred to by Barclay (2009) as ‘The Camera on the Shore’. This chapter on Methodology describes the ‘Vision’ while the Case Study describes the ‘Method’.

3.1.1 Kaupapa Māori

It is important that this research follows kaupapa Māori research methodologies as claimed by Smith (2000). This study uses a mixture of methods to answer the research questions. It will be illustrated by using case studies, highlighting levels of interpretation exercised by Māori directors and producers. The spirit for action and increase in productivity is certainly coming through from all contributors to the benefit of television (Yin, 2013).

Both Smith (1997) and Durie (1998) emphasise the same Māori Kaupapa ideals. Professor Mason Durie’s Kaupapa Māori model, ‘Whare Tapa Whā’, is based on the design of carved meeting houses or marae throughout Aotearoa (McNeill, 2009). Four cornerstones have been recognised in this model: te taha wairua (a spiritual dimension), te taha hinengaro (a psychic dimension), te taha tinana (a bodily dimension), te taha whānau (a family dimension) (Durie, 1985).

All contribute to Durie’s health model to improve the lives of Māori who show to be at the bottom of the statistics.

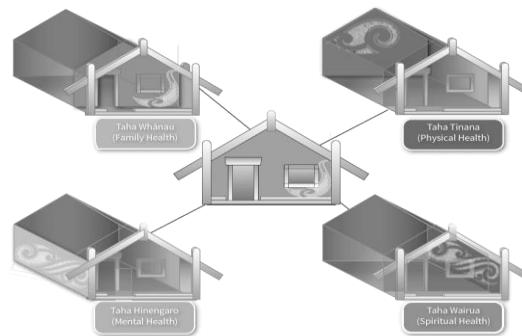


Figure 2: Whare Tapa Whā Framework (Durie, 1985)

In contrast, the writings by Hurinui (2012) about King Tāwhiao make mention of a different type of whare in the King Country, a ‘whare wānanga’ (school of higher learning) which stood at Miringa Te Kakara, as one of the king’s spiritual strongholds.

3.2 The Whetū Mārama Model (Five-Pointed Star Theory)

The whare Te Whetū Mārama-o-ngā-tau-o-Hinawa is based on Māori ideology and theory (Harris, Matamua, Smith, Kerr, & Waaka, 2013). All were built and erected, aligned with the stars (Crown, 1998). Like the Whare Tapa Whā model, which has four components (Pollock, 2011), the ‘Whetū Mārama model’ differs in that it has five (Brown, 2000).

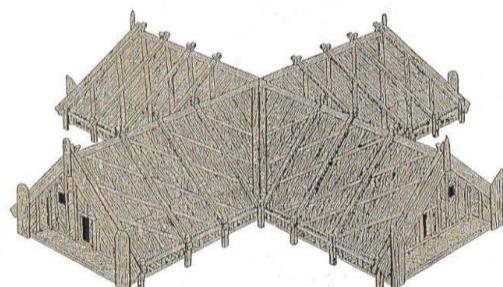


Figure 3: Te Whetū Mārama-o-ngā-tau-o-Hinawa (Elsmore, 1989)

Unique in its particular structure the whare was likened to a five-pointed star (Elsmore, 1989) and configured to polarity, the east, west, south and north. The wings were finely balanced and leaned toward a centre pole, and all five components help prop the house upright. This accounts for its spiritual significance not only to Māori but also to spiritual followers internationally (Binney, 2011). For this reason, this theory is based on the knowledge of a whetū (star), and not a whare (house). According to the 'Whetū Mārama' model designed for this study, each of the wings of the whare holds cultural significance in the Māori worldview, relying on fair distribution and equal balance (Brown, 2000).

Each wing represents a sector of Māori programme-making, as follows: -

East is the rising of the sun, the new dawn, the start of the idea, the divine concept. In the opposite direction is the west wing, signalling the setting of the sun, the coming to an end, or physical completion. North is entrusted with the key elements of Tikanga, law and lore, of how Māori programme makers conduct themselves, and the constant planning and reviewing of key stages in the process. Last but not least is the fourth wing, south facing, giving favour to the project, for it is reo that gives voice to the execution of the production. Only then can the fifth element, the centre pole be erect, relying on even balance and equally the application and purpose of each wing. Once the centre pole is upright, it then returns force broadcasting outward, giving support also to each wing that they and the house might stand also. Manawa is the combined skill, passion and belief in what has been created that it may now be transmitted back to the four winds for public consumption. In the television sense, this is the period of broadcasting.

This is a prime illustration of five sectors working in unison. If these forces are in full synchrony, there is absolute harmony. Now to apply each of the elements of the framework to the principles stated above in the Whetū Mārama model.

3.3 Principles of Te Whetū Mārama Theory

The flow of the methodology chapter is strongly influenced by the art of reiteration and discursiveness. The elements help guide toward the convergence of elements and principles in a unique way. The processes engaged in are held together by simple

language that is easy to consume and enjoy. All in all, the reading is genuine, simple and leaves a greater depth of understanding. I have applied and engaged the following ‘principles’ of ‘kia māmā (be simple), kia mārama (be understood), kia tika (be precise)’ (Moorefield, 2017), numerous times over my 20-year career as Producer and Director in the New Zealand television industry. These are exhortations, commands and orders to engage any individual to lift his or her responsibilities, the disciplines necessary in the field and practice of television production. This is the background and philosophy I link to professionalism in the broadcasting industry.

3.3.1 ‘Kia māmā’ – be simple

The message must be kept simple, clear and easy to understand. ‘Māmā’ becomes easy when the mind is receptive. When the mind becomes receptive, it is because understanding is filtering in. It must all be genuine, concise, precise and digestible. Doubt must be eliminated, and certainty practised. All tasks must be manageable, achievable and successful. Narratives need to be clear. The audience must be able to digest the information being shared. Do not believe that ‘māmā’ comes without pressure. In fact, applying effort to the task ahead is what makes it simple, as practice makes perfect.

3.3.2 ‘Kia mārama’ – be understood

All communications must be clear and well understood, well developed over time through practice. The information must convey from the instructor to the recipient and vice versa and to all related members of the production team. All plans need to be well thought out and every conceivable problem resolved. Be sure that there is a ‘plan b’. If one fails there is at least a backup and the follow-up is confirmed. It is at minimum an organisation requirement. Be prepared for the worst. Know the solutions. There should be no departure from good practice. These are all simple issues and not so simple to apply, particularly if taken for granted.

3.3.3 ‘Kia tika’ – be precise

In assembling information all details are true and correct, all research is accurate, and all stories are told with sensitivity and sincerity. All must be appropriate and in accord

with the highest of standards: measurable, quantifiable and qualifiable. There has to be an eye for detail and that these are all true and correct. The rules and regulations are followed whether issued by regulatory government bodies, or simply company policy. These must be read, understood, ingested and ready to be applied. Everything is in good taste and honourable, duty is a given and the responsibilities are spelt out because nothing is taken for granted.

3.4 The Whetū Mārama model

Now to apply the operational principles of ‘Kia māmā’, ‘Kia mārama’ and ‘Kia tika’ to the five key elements of the Whetū Mārama model; Wairua (East-Divine), Tinana (West-Create), Reo (South-Execute), Tikanga (North-Practice) and Manawa (Centre Pole-Broadcast).

3.4.1 East Wing – Wairua (Divine)

Wairua provides divine knowledge and excellence often beginning with dreams, imagination or the basis for the use of new knowledge and the value of ideas (Moorefield, 2017). To define wairua first, I want to look at the (1) literal meaning and then the (2) spiritual meaning and end with some (3) metaphorical overview. It means ‘two rivers’. Its spiritual meaning is covered by an aura of mysticism, creating a sense of ethereal connection with another world beyond the normal pragmatics of human behaviour and understanding (Meyer, 2014). It allows for revelations, inspirations, aspirations and the quiet thrust of reasoning.

***Kia māmā:** Wairua allows one to be considerate, warm, compassionate and cooperative. Know your place in the scheme of things. Know your responsibilities. You can never be too cautious. Allow ideas and expressions to flow easily. Be firm in attitude and flexible in delivery. Always be open to new ideas, to change and to exponential shifts in obligations and duties that may be caused for numerous reasons. These are all events that often, cannot be helped.*

Wairua is about the unseen, the metaphysical and the spiritual. It incites and excites the mind and invites new ideas that go way beyond normal thinking. It conjures in the Māori mind certain beliefs and practices unique to Māori. It acknowledges time as a limitless and endless eternity and gives direction and light from the past and into the future (Kennedy et al., 2015).

***Kia mārama:** A clear vision as an interpretation of the dream is the primary goal. Be short, precise, concise and to the point. Receive easily, accept and adopt always in the spirit of accord. Human emotions and feelings flow through the whole operation of achievement. A refined product finely woven to please the ear, eyes and mind of the viewer. A quality impossible to rebut, a pleasure to share, a knowledge to engage in. The spirit moves to eliminate tension, anxiety and misunderstanding.*

Wairua is the spiritual guidance necessary to level out the playing field of misunderstanding in the human mind. A concept is a new idea evolving toward excellence and ultimately the perfect outcome approved by the masses. This offers clarity of ideas, a sense of direction and, most valuable, a grand and noble vision.

***Kia tika:** Accept, share and provide responsibility is important to everyone involved. Rest at home is very important if you are to meet professional obligations of any production. The whole process is like digging for gold, hard to find, but once found and refined, presents something shining with excellence, rewarding and satisfying in the achievement. Let the spirit move; inspiration be the motivator and the completed project your reward with the highest standard of excellence achieved.*

It could be said when the stars are in popular alignment the spiritual alignment is in synchrony and all the elements are properly aligned. It is the melding of all the passions, forces, and power generated in the interfacing of all the polar forces.

3.4.2 South Wing - Reo (Execute)

Language is an incredible tool, one never to be neglected however conceived, used and abused or optimized. Reo is the guiding medium in how we execute our work. These are to instruct people in pre-production, production and post-production stages. It ensures the integrity of the story is kept intact.

***Kia māmā:** The language of conversation and communication. Reo can be used openly or with a degree of caution and apprehension. It is the voice of the people, staff, management and employees. When fully and efficiently used language provides mental agility and acuteness of mind. It can be precise or confusing, but the main objective is always to have clarity and provide clear instructions. Be it written or spoken or delivered in a 'commanding and instructive style, reo is a vital element and must be handled efficiently and expeditiously without fuss and bother.*

Reo gives direction and direction seeks order to execute. At its most economic best it represents depth, perception, sensitivities and movement. Reo is a vehicle for social change. It reflects the power of the mind, its mental agility and its powers of manipulation. There are reasons, negotiations and interpretations of concepts in various stages of development.

***Kia mārama:** Provides for diverse use and understanding. It expresses opinion, fact and fiction in a clear manner. Reo is bound by orthographic styling and format to be applied properly and with the necessary caution. It is the language of instruction, planning, designing, editing, administration and organisation. On its own, reo can be a very powerful medium rising to the highs of ecstasy, collapsing into the doldrums, creating fear and excitement, passion and prudishness, anxiety and intolerance. Reo creates mood, compassion, hate, reasoning and instruction among many other features of its capacity to be understood.*

When applying reo to the Whetū Mārama model reo gives a spiritual voice to the house. Reo balances cultural values by providing oral instruction. It is a two-way

street and exchange of knowledge, procedure and protocols. It gives insights into cultures, systems, evaluations and assessment of others regarding social, political and economic pulses. It helps gauge engagement, movement, countermeasures, and compliances in real time on a one to one basis or collaborative engagement.

***Kia tika:** Reo is manageable and needs proper management to ensure the standard of use is exemplary, no mistakes, powerful use of dialogue, impressive prose and never to be wasted in verbosity. Reo is about the proper use of grammar and the use and abuse of language. There is a precision in any language and no less in Māori. To conform to all the rules of proper and professional language use is always a goal. Every word is made to count. Energy in speech is not wasted nor is it to be made complicated.*

Reo allows us to tell our stories which are our lived experiences and how we use and shape the land. It links to other people's thinking, imaginings and understandings. This helps to bring matters to a conclusion and provides us with a beginning, middle and an end.

3.4.3 North Wing – Tikanga (Practice)

Tikanga is the source of Māori cultural practices. It brings about law and order in contemporary times the same way as tīpuna tried to bring law and order inside its institutions, social organisations and community. It is there to look after employees as it is to protect the company. Order, time management, people management, scheduling and the management of resources must be carefully considered.

***Kia māāmā:** It is necessary to be conscious and knowledgeable about systems operations. They are the terms and conditions of engagement. Rules and regulations ensure that the process does not falter and break down. These are invariably procedurally based requiring close attention, modification and adjustment to meet new demands and differing circumstances. Be visionary and be prepared to interpret situations of benefit to the production. Be*

flexible and firm, adaptable and not uncompromising. Be presentable, perceptive and considerate. Work well and with enthusiasm.

Tikanga is about rules and regulations which help in the planning process, how we constantly review our practices and modify behaviour around these new findings. It shows our physical, behavioural patterns. However, these practices continue to permeate our daily lives and impact on the way we think. It can be replicated, reviewed and modified to suit the occasion. Protocols, kawa and other operational needs are in full balance in relation to other wings, and there is order.

Kia mārama: *The works must be readily digestible, clear of purpose and intention. The interpretation of information and information gathering involves quality control, decision making, projections and outcomes in the planning processes. It is about clear procedures, major systems analysis, strings of carefully considered templates sorted to minimise downtime. There is a myriad of activities to be considered, worked out and applied. Judgment calls are made by the director, and these instructions are to be heeded and listened to carefully. Much is dependent on appropriate analysis, measurement, ratings and feedback.*

Tikanga is part of the spiritual flow of reason and rationality dictating an operation's format which is doable, achievable, valuable and able to be completed on time. It should conform in such things as expectations, excellence in the performance and outcome, and great satisfaction of all engaged in the project.

Kia tika: *Follow and manage systems well and have faith in the use of these systems. They work and are tested, through trial and tribulation, over time by experienced users and then recorded and reused over and over again. Faith in your management system is crucial to a good understanding of good practice within any production. Hierarchy is an inevitable order of the management process. When not properly managed can create rancour and tension – counterproductive in every sense of the word.*

Tikanga can be seen as planning and reviewing which is crucial in the progress of ideas. It is the embodiment of all ideas from which flow expressions of achievement, excitement and tolerance.

3.4.4 West Wing – Tinana (Create)

Tinana brings physical balance, harmony and accord. Physical is the embodiment of the whole of what is. It is human-made and includes all the flaws, modifications and imaginings of the human mind resulting in satisfaction, approval and celebration of the outcome. It considers the physical appearance and appeal and the manifestations of achievement and growth.

***Kia māmā:** The embodiment of a project completed to the greater satisfaction of all involved in the product and all are very important; from the broadcaster to the funder, to marketing and distribution and the production house. Each has a duty to their trade and best practice principles. Be it in-house or out in the field, skilled staff must be knowledgeable about their craft. All need to be precise, be on time and ready with gear necessary to do the task ahead. A highly polished machine well cared for where everyone is cooperative, caring and excited about their work, it makes for a smooth operation moving in unison.*

Television examples are to be seen in how production is properly managed to its absolute conclusion. It is about the fulfilment of every stepping stone to the highest level of excellence. Production levels will be equal to human resources output. It is achieved by meticulous and continual examining of these steps, each achieving excellence before the next step is taken in the management cycle.

***Kia mārama:** When everything is in concert, there is a strong sense of complementary performance. When harmony is high, then high standards of performance can be expected. When stability, respect, and conviviality is sound, then high-performance levels can be expected.*

West is where the sun sets, and the day ends, of physical completion and achievement. Within its structure, it serves to provide security, shelter and warmth. Technology is an integral part of the process. When physical effort is applied to productivity, it increases, and the task at hand is ably achieved.

***Kia tika:** Teamwork and cooperation are vital. No one is more important than everyone. Proper preparation of gear and a clear understanding of skill sets and how these are applied. Be it as director in the field or managers of administration, as office work requires the same vigilance and professional practice, all must understand the nature of the job and the responsibility to the job. Professional commitment is a strong obligation.*

All matter for human use is modified to suit human perceptions at the point of inception of a plan to do something. Its purpose is to provide a physical input that is productive, purposeful and compliant. All four wings have contributed all the elements equally to the production, and the completed programme is ready to broadcast to the four winds.

3.4.5 Centre Pole – Manawa (Broadcast)

Manawa is the prop of all sectors, wairua (east-divine), reo (south-execute), tikanga (north-practice) and tinana (west-create). It is the heartbeat of the process and radiates both in and out of the four cardinal polarities. The return information of Manawa (centre pole - broadcast) transmitted back to the four wings is broadcasted to the masses.

***Kia māmā:** Manawa is the heart of the operation. It is the umbrella under which the action is happening. So, to be fair in its practices, it needs to be open, genuine, encouraging and creative in what it broadcasts. It portrays the completed product in its most polished presentable form. Its job is to feed the masses.*

All of the polarities rely on the manawa for stability and its celestial emanations, or energy release. It is central to the idea explained by the metaphor: ‘veins in, arteries

out' from its heart; elements in and broadcasts out. It must fit, be in balance, have equal weight and reflect those human qualities needed to achieve excellence.

***Kia mārama:** Māori obligation is to 'revitalisation of reo Māori' and not to the analytics of performance and audience following. Silencing of reason can be menacing and unproductive. Management needs to know who their audiences are and what their obligations are. Assurances are necessary as a decent management process to avert possible tension.*

All four cardinal wings must at all times be in harmony one with the other and with the manawa or centre pole. It is perpendicular to all these cardinal wings rising vertically from its centre point in the ground. Manawa has no polarities. It is a connection between the gods and the people's vision of oneness, complementary with its aims, obligations and commitments.

***Kia tika:** When focused and properly motivated the outcome is reflected in the excellence of the product as reflected in the attitude of all parties to the transaction: funders, broadcaster, programme-makers and audience. It sets a standard. The purpose is well served and highly focused. The aim is always to hit the target, deliver that which is most popular, making certain the outcomes are useful and successful.*

Māori Television Service is Manawa, the Māori and public broadcaster. Manawa releases the programme in its entirety radiating information into the community, to its audience, constituents, followers, likers and dislikers. Manawa is the key prop in the structure. The centre pole holds everything in place.

3.5 Methodology Chapter Summary

The Methodology chapter serves as a compass pinpointing essential elements that act as guiding principles in shaping the emergence of a distinct and Indigenous form of television production within the Māori context. Embracing simplicity, clarity and precision. This methodological approach is tailored to align with the unique storytelling traditions and cultural nuances of Māori television.

In the upcoming Method chapter, a meticulous evaluation awaits, focusing on a curated selection of distinguished videos produced and directed by myself. Through a comprehensive analysis, these programs are scrutinised for their distinct characteristics, including type, temporal context, underlying motivations and intrinsic value. The reflective journey initiated in this chapter circles back to the methodological foundations, providing a continuous loop of insights and understanding.

CHAPTER FOUR

Method

“Ngā kohikohinga”

4.0 Chapter Introduction

The previous chapter lays the groundwork for the study, vision, and guiding principles of Kaupapa Māori theory encapsulated by the interplay of ‘Wairua, Tinana, Reo, Tikanga and Manawa’. Using the Whetū Mārama model, this chapter meticulously charts the intricate relationships between these elements, fortified by the operational principles of 'Kia Māmā, Kia Mārama, Kia Tika'.

In contrast, this chapter, Method, serves as a showcase of quality, standards and achievements distilled from four meticulously chosen case studies that I produced between the years 1996-2016. The selection of these subjects represents exemplars that have already garnered recognition from both local and international audiences, marking the pinnacle of classic productions subjected to thorough scrutiny and analysis.

4.1 Methods

There can never be a more comprehensive understanding and undertaking than that of being the dreamer of your own ideas and master of your own destiny (Magolda, 2004). In the real world, first-hand experience, witnessing, application and knowledge is always a far more credible way of analysing the truth (Yin, 2011). If there is any depth to a case study, there is every chance that a substantive statement of contestable value is in the offering and above all, there is evidence to justify the claim and is certified by credible peers (Boyd, 2017). These include wide-ranging documents, observations and interviews meticulously recorded, filed and compiled over many years (Yin, 2013). It must be unique and disciplined in its structuring. These are testaments witnessed to the success of my own operations as a producer and director of Māori television programmes from 1996-2016.

4.1.1 Qualitative Study

Qualitative research within the realm of social science studies is inherently focused on the exploration of human society and interpersonal dynamics (Merriam, 2015). The term ‘qualitative’ in this context is indicative of an emphasis on the quality inherent in the subject under investigation whether it be a product, idea, or practice (Baxter & Jack, 2008). This research approach is characterised by its commitment to capturing direct first-hand experiences that are not only historically preserved but also documented and archived to a high standard. The intention is to create a repository of knowledge capable of withstanding the test of time, ensuring that the insights gained are not only accessible to the present but also preserved for future generations. This archival nature allows for the potential of reuse and re-versioning contributing to the ongoing evolution of understanding and interpretation.

Quantitative analysis in contrast, revolves around the aspect of quantity, focusing on elements that are measurable, quantifiable and countable. It aims to provide insight into the extent of a particular phenomenon, the level of necessity it entails, its potential utility and the degree of acceptance it garners among individuals (Creswell J. W., 2017). However, in this study I have chosen to forgo quantitative analysis in favour of qualitative analysis. This decision stems from the fact that quantitative analysis primarily relies on statistical methods (Lewis, 2015) which often lack the flexibility needed to capture the nuanced complexities of Māori television production. Moreover, quantitative analysis tends to be utilised by governmental bodies primarily to gauge levels of commercial success, overlooking the broader social needs and cultural nuances inherent in Māori programming.

Therefore, this study focuses on professionally crafted programs that are subjected to qualitative analysis, evaluating them against the foundational elements and principles elucidated by the Whetū Mārama model. As such, this study opts for qualitative analysis, set within the framework of Kaupapa Māori theory, to comprehensively explore the cultural, linguistic and community dimensions of Māori television programming.

4.2 Case Study 1: Waka Huia – Arekahānara (1997)

Synopsis: Arekahānara (1997) is a one-hour documentary profiling the life and spiritual works of Māori Prophet, Alexander Phillips, founder of Manu Ariki marae in Taumarunui. This unique Māori leader shares openly true-life accounts from birth and how his life was to be significantly different to others.



Figure 4: Alexander Phillips during an interview for documentary, ‘Arekahānara’.

The aim of Waka Huia, a long-running documentary series, focuses on stories told by elders, gathered on film (Ngata, 2008). It is to increase the value of archival materials. Accounts shared by kuia and koroua are one-off opportunities and are often not heard before, nor to ever be repeated (Ngata, 2010). It allows for the preservation of the Māori language recorded and able to be accessed in the future for research education and dialect gathering. It is about the promotion, preservation and protection of cultural values (Apiti, 2010). Those lifestyles all require a multitude of skills and the sharing of these abilities. The intention is to target fluent audiences and second-language learners. It is to address those viewers on air to gain a wider hearing and greater public access to these knowledge skills. In the future, these may be recast as general education resources to support the use of reo Māori in learning institutions (Melbourne, 2015). Like all archival materials, it is important that there should be an investment to ensure that these taonga are taken off the shelf as soon as possible to be used functionally and with purpose. Waka Huia is also now available to online viewers (Waka Huia, 2017). The foregoing gives strong directives in the application of new and ongoing knowledge.

4.3 Case Study 2: Kai Time on the Road – Matauri (2003)

Synopsis: Kai Time on the Road (2003) is a half hour food show that showcases Māori delicacies found in small communities around Aotearoa. Host Peter Peeti and Ngarue Rātapu meet locals who share their family culinary secrets, diverse cooking methods, gathering spots and recipes.

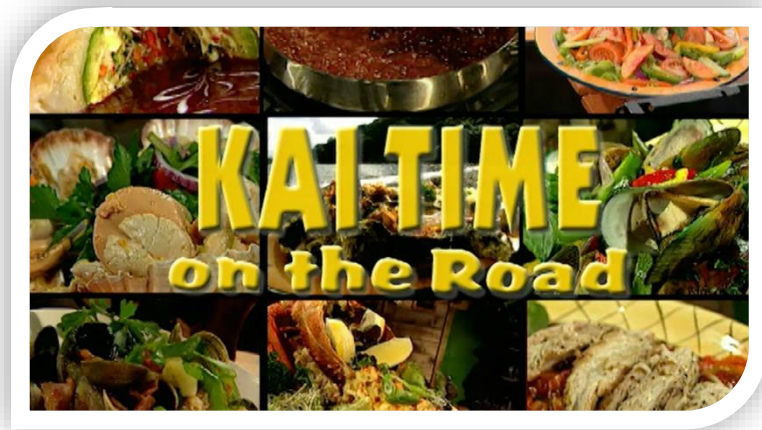


Figure 5: Kai Time on the Road opening titles 2003.

In modern and contemporary society, there is an interest in ancient methods of food preparation (Collier, 2016). It invites innovation and creative interpretation and a keen interest in diverse cooking techniques and indigenous food gathering (Martin, 2011). The garnishing and use of numerous herbs all add to the taste of cosmopolitan culinary delights (Peeti, 2008). In the spirit of good health and welfare, the promotion of this kind of programme is beneficial to Māori and New Zealand communities to enjoy the pleasures of eating, food preparation and cooking techniques. The series offers hints and tips on how viewers can use traditional and organic cooking to make it fit for a five-star restaurant. *Kai Time* uses advisory and teaching skills to motivate language learners. Special Māori vegetables, such as pikopiko and organic vegetables such as kūmara, are popular features in the show. Language is used to suit the bilingual audience and more competent first-language users. Food preparation is at the forefront of Māori culinary enjoyment, culture and lifestyle. Viewers enjoy the inclusion of foreign languages when faced with exotic presentations. The material needs to be friendly, informative and educational. Its appeal is to a broad audience, and the greatest access is through broadcasting using television and multi-media distribution platforms including the internet.

4.4 Case Study 3: Tangi Ki Te Arikinui (2006)

Synopsis: Tangi Ki Te Arikinui (2006) is the state funeral of the Māori Queen, Te Arikinui Dame Te Ata-i-rangi-Kaahu. A day of national mourning marked the burial service televised live and viewed by millions worldwide.



Figure 6: Funeral for Māori Queen at Tūrangawaewae Marae 2006.

Tangi Ki Te Arikinui, an event of high respect delivers the passion of a people steeped in the traditions of Māoridom and the Kīngitanga movement. The spirit of the death of the Māori Queen Te Ata-i-rangi-Kaahu is a reminder of the powerful national bonds that bind many of the tribes of New Zealand into a sense of Māori unity (Wooster, 2013). The Kīngitanga (Māori King Movement) is well supported by Māori tribal establishments throughout New Zealand. Added to this, the strong support from many Pākehā people nationwide creates some powerful alliances, social and political. The presenting team, led by veteran journalists Derek Fox and Julian Wilcox, was chosen by both TVNZ and Māori Television Services and produced by Derek Wooster. Māori living in countries all over the world relish and appreciate the delivery of the funeral (ChinaDaily, 2006), through the broadcast channels, bringing home closer to their hearts on this sad occasion. The programme was broadcast in both English and Māori, bilingually in the national interest. The sheer spectacle marked in the most solemn of styles saw the Queen's body conveyed by ceremonial canoes (NZPA, 2006). This flotilla of vessels set off down the Waikato River to Taupiri Mountain, the traditional burial ground of the Kīngitanga royals. She is succeeded by Tūheitia Pahi, now referred to as Kīngi Tūheitia Pōtatau Te Wherowhero VII.

4.5 Case Study 4: Pāia - Manukau (2016)

Synopsis: Pāia (2016) is a children's show on Māori TV. It features two young Māori who are out to tick off the ultimate kiwi bucket list. There are 52 episodes of New Zealand's most action packed, adrenaline filled activities.



Figure 7: Presenters Rereahu and Waioira 2016.

Pāia is the ultimate in extreme youth sport. New Zealand is one big playground for the presenters of *Pāia*, a country rich in adventure opportunities (Santamaria, 2016). Health is at the heart of every activity played out in *Pāia* – such as the promotion of the outdoors (Smith M. , 2016). Episodes show the young duo enjoying the mountain scenery, the rivers and waterways, the forests both native and exotic and the exceptional country landscape. The presenters are young and reflect the audiences they are exciting, inciting and addressing. Both are left gasping for air in the excitement as the adrenalin flows. Many of these activities young people fear doing. Normalising these activities is useful. The thrill of watching others of their own age achieving these experiences helps them take on those same activities. They address youth and give serious thought to issues that are part of their daily lives: entertainment, excitement, conviviality, friendship and enormous challenges. They take risks beyond the normal and make these seem achievable. They appear fearless and the spirit encouraged is that ‘all is achievable’ if there is serious commitment and application to the task afoot. This is encapsulated in their catchphrase, ‘Ahakoa te aha ka taea e *Pāia*’ – no matter what the challenge, *Pāia* says it is achievable.

4.6 Research Question

To understand the array of questions, it is necessary to know that there are two sides to each problem and sometimes there are numerous counter-arguments and conflicting points of difference. In mitigation of the weaknesses inherent in any system of analysis, there are many impressions of disparity and human error in the filtering process from numerous angles of social behaviour and interaction (Baxter & Jack, 2008). It provides a rich thread of non-conformity to be manipulated to the greater benefit but not to the detriment of one side over another.

4.6.1 Main research question

How has Māori television production evolved from 1996-2016?

Māori histories have survived visually and orally over centuries (Walker, 2004) and television is a tool that will help maintain the survival of these histories (Barclay, 2003). It is important to get a sense of direction and also time expired as to what has happened that is crucial to answering the question afoot. The literature review, the Whetū Mārama model and case studies assist us to achieve the answer sought. The studies present a powerful potion of diversity to incite the mind and draw upon the definite differences between the four cases. The question will show us how television has evolved and its impact on Māori participation in the evolution of television in New Zealand. The answers help us project into the future what decisions we plan and anticipate and how we can put this all into beneficial action and activity.

4.6.2 Research question one

What is a Māori TV programme?

It is necessary to understand the diversity of programmes and to determine what is most effective in terms of the desired output (Fox, 2010). The interpretation of the Māori world, shot by shot and scene by scene, provides us with a critical understanding of prospective solutions to leave an indelible impression cast in video forever (Tumoana, 2010). They describe and illustrate systems and processes employed by Māori, for Māori to increase the skills of Māori for the expressed purposes of Māori.

It is to be remembered that the case studies are exemplars. The case study will help us answer the issues because each is specific in its own right and different in its presentation. It is therefore open to contrasting expressions of research and analysis that will provide us with problem solving needs and the enhancement of strategic reasoning. This is planning, providing extreme excellence and the most useful guide to those who may study this reading in the future.

4.6.3 Research question two

Who should define Māori TV programmes?

Most important is that the case studies give us the guiding principles for programme building which is essentially pro reo Māori with elements of English language infusions. This helps to raise the tensions and issues that need to be resolved through deeper questioning and wider research as to how our production houses may respond and how solutions may be offered to them (Kāretu & Milroy, 2018). The Whetū Mārama model offers a guide to practitioners on how to use the elements of spirit, body, culture, language and heart. From this, it is perceivable that a greater understanding will occur for all interested parties.

4.6.4 Research question three

Who should make Māori TV programmes?

An inspection of the evolution of the industry gives clear directives in determining all of the difficulties encountered, why these difficulties have arisen and what new directions can be expected. This is to show how Māori have advanced and, to a degree, how they have been handicapped (Fox, 2010). There are probably numerous issues which will arise as new questions are posed in the search for an answer. There is always room for change and improvement and often time's experiences will help us to understand what is needed. In this sense, it is important to draw information from past witnessing in order to formulate a new pathway forward. The goal ultimately is to enhance Māori production of television and to increase standards of excellence.

4.7 Method Chapter Summary

This chapter presents a qualitative study viewing the motivations for the production of *Waka Huia* (1997), *Kai Time on the Road* (2003), *Tangi Ki Te Arikinui* (2006) and *Pāia* (2016) outlining the value within the four case studies. Each represents a separate genre selected for different reasons and acknowledged for their unique and outstanding qualities - an overview of work and lived knowledge from the period 1996–2016. By providing an overview of these case studies, the chapter aimed to underscore the significance of each program in contributing to the richness of Māori storytelling and cultural expression. Additionally, it emphasises the value of qualitative research in capturing the depth and complexity of Māori television production recognising the multifaceted nature of Māori identity and representation within the media landscape.

In the upcoming chapter titled ‘Findings’ the focus shifts to the outcomes garnered from the preceding chapters where the Whetū Mārama theory is applied to the four selected case studies. Through the lens of the Whetū Mārama framework, which encompasses elements of ‘Wairua’ (concept), ‘Tinana’ (physical), ‘Reo’ (language), ‘Tikanga’ (systems) and ‘Manawa’ (broadcast), these case studies are examined and analysed. This holistic approach allows for a comprehensive exploration of the cultural, spiritual and practical dimensions embedded within each television programme. Ultimately, the ‘Findings’ chapter serves as a culmination of the research journey offering insights and revelations derived from the thorough analysis of the selected Māori television programmes within the context of Kaupapa Māori theory.

CHAPTER FIVE

Findings

“Ngā uri o te motu e”

5.0 Chapter Introduction

The previous chapter was Method – the application of review over the four programmes to be studied. These give a cross section of things Māori held to be popular to Māori television productions, its Māori audience and having general appeal to other sectors of the community.

This chapter is Findings, the depth of research and the breadth of analysis revealing futures and reflecting on past revelations. These are measuring tools devised to provide direction for social change.

5.1 Define Findings

Findings and analysis are about the unknown revealed from which predictions and planning can be verified, analysed and applied to future needs. Defining ‘findings’ is crucial in determining a clear highway to understanding what makes certain factors fit, what is missing in the mix, and how best should such processes be teased out to find a better understanding of the idea or notion of a ‘finding’ or string of findings (Diether, 2016). What makes ‘findings’ different from ‘analysis’? Findings are deductions derived from an analysis of the case studies. For the purposes of this thesis, it becomes clear what data represents – essentially a study of the four television programmes, cases immediately under inspection. They are *Waka Huia* (1997), *Kai Time on the Road* (2003), *Tangi Ki Te Arikiniui* (2006) and *Pāia* (2016). Initially, data is collected and then it is defined as another consideration of the relationship between ‘findings’ and ‘analysis’ (Whitehead & Whitehead, 2016). We look at the culture of television production as it relates to the four case studies and the issues facing producers when coming to grips with the ideas of priorities of culture and how these are woven into the stories that they tell.

Qualitative research is the preferred choice for this study as it concerns itself with subtle human remembrances, in and out, over a long period of time (Creswell J. W., 2013). It provides a much deeper and more realistic personal approach to historical, social and political events of significance. In this sense, the case studies reflect the approach applied to the development and evolution of programme storytelling. It is not a simple process but having applied it over a period of time competencies grow and ways of doing the job become much clearer.

Phenomenology is something that is outstanding, rarely acknowledged, but extremely valuable in its contribution to qualitative arguments (Marshall & Rossman, 2014). Language and communication are how phenomenology and sociology are exploited in the name of the study. The study could further be defined as external examination and internal examination i.e. those outside factors influencing judgement calls or those internal factors also determining judgement calls. A third possibility could mean the use of both external and internal factors. The comparative study between each of the four case studies gives us a very particular picture of the journey required to understand the different genres, how these are applied, the differences in approach, and the understanding of the audiences who are likely to follow one and not the other. Appeal is critical in determining the choices that are made in a marketing sense.

Having undertaken a very clear understanding of qualitative and comparative studies as our foundation for research, it is now time to apply it to the principles raised by the Whetū Mārama model. When applying the three principles of 'Kia Māmā', 'Kia Mārama' and 'Kia Tika' to the elements of the Whetū Mārama model, 'Wairua' is the force of nature, spiritual, physical and celestial; 'Tinana' is the creation of ideas taken to its conclusion of excellence; 'Tikanga' is the terms and conditions, rules and regulations ensuring proper performance; 'Reo' is the orthographic correctness, grammatical disciplines and applied speech; 'Manawa' provides transmission of energy, ritual, harmony and order to an original idea or dream. These represent the analytical framework for this model.

5.2 Wairua (Divine)

Wairua is a common thread that passes through the four case studies and assists in developing a spiritual footprint to ease the unanticipated changes and add motivation to the proper conclusion of all studies. As witnessed in the documentary, we see the evolution of Māori concepts relating to spiritual values. Likewise, with the journal, we see the value of social and spiritual cohesion in the case studies. Wairua is the defining point across all three tiers that make this study significantly different from its Pakeha counterpart where, in contrast, it is rarely exercised. In essence, wairua can be broadcast as shown in *Waka Huia*, through the spread of spiritual values. The long running documentary series transverses ao wairua (the spiritual journeys) of the ancient Māori world. This is invariably transferred into contemporary times through the power of media. It made the old new again and the new old again. Te Ao Tawhito (the Old World) and Te Ao Hou (the New World) are distinct counter-revolutions marked by distinct preparations of the transfer of past benefits into the hands of the younger generations expressed through visions of old language and cultural practices. They are handed down from generation to generation in what might be termed the 'Māori genome' - the Māori genetic footprint that is typical of all Māori traits including traditions, culture and social stimulations.

The wairua of the case study *Kai Time on the Road* was more aligned to respect for location, people and food that gave sustenance over many generations. Every culture celebrates the harvesting of food (Harriet, Erasmus, Spigelski, & Burlingame, 2013): even the hunter and the fisherman have rituals of encounter, of grace and gratitude. The rising cosmopolitan nature of the urban environment gave rise to the growing elegance to be found in the art of gastronomy (Alvarez, 2018). Retaining the spiritual connection was extremely important, along with the spirit of consideration and thankfulness, a gift handed down over the generations. *Kai Time* provided great fluidity and contrast compared to the foregoing because it was all about food.

Tangi Ki Te Arikinui on the other hand was, without doubt, a more solemn occasion to be treated with great respect, care and attention. It was a spiritual occasion commemorated over seven full days. A day of national mourning was heralded locally and internationally, such was the importance of the occasion. The

appropriateness of filming moved from the tangihanga, to the mourners, the kiri mate (the bereaved family) and the layout of photos of the Queen's predecessors. The film crew needed to be mindful that the tūpāpaku (the body in state) was not to be recorded. Space to be creative was far more restricted than that of *Kai Time*.

Pāia in contrast to *Waka Huia* and *Tangi Ki Te Arikinui* offers a modern version and interpretation of wairua based on ancient principles and values. Aotearoa is our spiritual home. It offers all that we need. It is a giant playground to be enjoyed and be lived upon to the fullest. It gives us strength, a sense of belonging and our role is simply that of kaitiaki (caregiver or guardian). The focus of this case study was sport and physical wellbeing in a modern era (Smith M. , 2016). It promoted hope and inspiration and all the challenges of youth. It fuelled the younger generation with a sense of direction, power and self-confidence. As an overview of this section of 'Wairua' and applying the principles of the study, *Waka Huia* and *Tangi Ki Te Arikinui* demonstrated the principles of 'Kia māmā' because of the sensitive nature of the occasion. *Pāia* showed 'Kia mārāma' in the spirit of physical activities. Finally, *Kai Time* provided 'Kia tika' to give a devotional attachment to food preparation.

5.2.1 Reo (Execute)

Reo is the motivational force that drives Māori thinking (McFarland, 2012) over the four case studies to be able to translate Māori feelings, vision, development and growth. In *Waka Huia* reo is the foundation of the documentary series. It defines who we are, why we are, what our place in life is. Reo Māori ensured the story stayed true to its origins of ancient times yet told in another era. Subtitles accommodated the interest of non-Māori speaking viewers (Te Huia, 2010). It belongs as much to our times as it does to any other period in time. The use of non-Māori film crew provided by TVNZ restricted the interpretation of ancient storytelling. The director was required to provide English translations and further in-depth explanations of Māori values in order for non-Māori crew members to be able to interpret and capture essential scenes using vision and audio. The budget provided *Waka Huia* was minimal compared to those afforded English language documentaries and its constant relegation to early Sunday mornings (a timeslot when Māori are either at

church or playing outdoor sport) meant that it was difficult for *Waka Huia* to attract a broad audience let alone its target Māori audience (Wooster, 2013). It exacerbated the proper use of public under-funding that was unfair in terms of the load provided in which Māori had to be competent in both English and Māori to provide English and Māori, unlike the standard programme where almost all employees are English competent. Pākehā were offered greater funds for less effort when dealing with a single language. Māori had to insert subtitles in English, then supply the Māori story in Māori, then supply the English story in English, and then also supply the English programme with Māori subtitles. So they had to provide four functions for which they received less funding than the Pākehā. The dilemma is contained in the unfairness of the distribution of these public funds when asked to reach a broad audience. In essence, Māori were serving two purposes and for that reason, they deserve the heavier funding loads. Despite these obvious setbacks, *Waka Huia* won its first television award with this episode of '*Arekahānara*', as Best Māori Language Programme in 1997. The producer of this case study was Whai Ngata and the director, Miki Apiti. I was the reporter.

Tangi Ki Te Arikinui was a one-off event and predominantly presented in English or, by presenters with bilingual ability for TVNZ's live broadcast. Some English interviews needed to consider reo Māori quite seriously as an adjunct to assist some of the listener's participation in the dialogue. Reo Māori, is after all, present in common words such as karakia (prayers), waiata (song), karanga (call of welcome) and mōteatea (chant of mourning) (Barlow, 1991). There were other crucial words: tūpāpaku (body in state), mate (bereaved), and the presence of wairua (spirit), aroha (compassion) and manaaki (hospitality). English interviews could not help but drop back to reo Māori to give a truer context to the circumstance. Bilingualism helps to support Māori who are non-Māori speakers.

Similarly, *Kai Time on the Road* was a bi-lingual programme with 70% reo Māori content. It was designed to appeal to a broad audience and is by far the most popular programme on Māori television (Cunliffe, 2015). It was a production that pushed all the boundaries while trying to determine where the boundaries were. Opening episodes, including this case study were produced well before airing, in fact before the launch of the Māori Television Service itself. *Kai Time* had responsibilities to reo

Māori. This was most challenging as the main presenter was not fluent at speaking Māori. Despite this lack of reo, he could still understand and maintain general flow of dialogue with the talent. These bi-lingual styles of interview were not best in the eyes of the producer but were the compromising steps necessary to carry out this style of bi-lingual production.

Pāia in contrast demonstrated an ultimate Māori language teaching tool ideal for this modern day and age (Smith M. , 2016). It described a contemporary lifestyle of modern activities that were not present in days of old as conveyed on *Waka Huia*. Yet the reo grows to embrace these modern concepts and activities. Both presenters and also the film crew were extremely competent reo speakers, even to the degree in which they were able to create new words – a jargon of the extreme sports world. Kupu Hōu (new Māori words) included are: pōro waiheke (Zorb), taraka taniwha (monster 4x4), hoe tū (paddle boarding); eke kōneke (luge), just to name a few. The confidence shown by presenters in their use of reo and tikanga provided evidence of Māori pride when empowered with the correct tools to complete a task, despite the complexity. In fact the presenters of *Pāia* were able to take off much more than the producers anticipated, showing natural courage amongst the younger generation of Kōhanga Reo and Kura Kaupapa Māori graduates (Houia, 2002). *Pāia* shows that 100% reo can survive as a modern concept by applying a deeper understanding to enable further development and growth and still remain basic in its form. As an overview of this section of ‘Reo’ and applying the principles of the study, *Kai Time* and *Tangi Ki Te Arikinui* demonstrate the core principles of ‘Kia māmā’ through its bi-lingual approach. *Pāia* showed ‘Kia mārama’ giving relevance in the use of reo. Finally, *Waka Huia* provided ‘Kia tika’ to maintain the integrity of reo Māori in storytelling.

5.2.2 Tikanga (Practice)

Tikanga is the lead in, to an understanding of Māori cultural values (Barlow, 1991). It is also about terms and conditions that apply to work performance across the four case studies. *Waka Huia* conveyed high levels of tikanga content exhibited throughout the series generally due to its archival nature. It is the integration of old stories with new stories, the retelling of those stories, new into the old and vice

versa. Unwittingly it is about the evolution of storytelling itself, the compiling of style, the integration of thought magically woven into the finest of weaves – ancient teaching and learning manifested in the telling of stories based on oral traditions.

With *Kai Time on the Road* each tribal region has its own way of doing things, ways that were unique to them and what makes them unique and stand apart from neighbouring tribes (Peeti, 2008). *Kai Time* contributed significantly to the preservation and protection of traditional Māori food practices by recording these to be taken up later by Māori researchers of future times. It is these types of family traits that boost reputation around the country and *Kai Time* was certain to advocate for this. One tikanga practised on *Kai Time* is that the first fish caught is given back to Tangaroa (god of the sea) in recognition of the abundance of supply. Where and when food should be consumed is of grave importance also, so as to not offend local tikanga, especially when eating kaimoana (seafood) near shorelines. To do so is seen as a form of takahi (desecration) of food grounds by eating the species next to the actual food source itself (Barlow, 1991). Yet the menu on the show was quite diversified. Spices and herbs became fused with organic indigenous ingredients. One of the great values of the show is that it presents the viewer with a first-class introduction to the hunter-gatherer personality and outdoor food collection, both sea and forest.

The tikanga, however, employed at the *Tangi Ki Te Arikinui* was of a mammoth proportion, compared to both *Waka Huia* and *Kai Time on the Road*. The focus was on instructions regarding awareness and respect for all protocols, requested and required. An Outside Broadcast (OB) crew of 50 people was led by Producer Derek Wooster and me as OB Director. Rules of engagement for the crew required them to start with karakia (religious ritual) to begin and end the day. All operating staff was amazed at the solemn nature of the occasion. Ope whakaeke (visiting groups) took in excess of five hours to arrive and finally clear the marae ātea (ceremonial courtyard), before yet another mourning party would arrive. Negotiations were taking place with TVNZ as broadcaster and both NZonAir and Te Māngai Pāho for support of the coverage. The producer also negotiated with the local community, elders, statesmen and also the immediate family of the Queen as to the appropriateness of coverage at the funeral. As seen in the documentary tier, the directives influencing the use of

archival materials such as *Tangi Ki Te Arikinui* flow into the journal of how archival materials should be treated as a form of taonga tuku iho which allows us to examine it in relation to the exegesis.

At the opposite end of the spectrum, *Pāia* presented modern-day tikanga with old-school values. New language is formed also to create new names required for new activities (Kāretu & Milroy, 2018). Para whakaangi (para-sailing) adopts its name from the English word ‘para’ as in ‘para’ gliding. As the vowels are the same as in Māori, it looks like a Māori word and the use is fun, contemporary and justifiable. In a show full of adrenaline activities, *Pāia* also resurrected a popular hand game called ‘pīnako’. This short game gives snappy results, with the loser chosen to be the first to attempt the day’s challenge such as water rafting. *Pāia* tikanga has it that the loser of the rafting challenge must then face a gruelling physical test, such as Peruperu (air jumps) or Tū hēngeri (squats). These exercises used in the programme came from popular exercises of ancient Māori warriors (Mitai-Ngatai, 2006). Yet to put a positive spin on a negative result, the tikanga is seen as a benefit to the loser gaining the extra and much-needed exercise. As an overview of this section of ‘Tikanga’ and applying the principles of the study, *Waka Huia* and *Pāia* demonstrate the core values of ‘Kia māmā’ with issues associated with culture needing to be delivered with clarity. *Tangi Ki Te Arikinui* showed ‘Kia mārama’ so that all bodies engaged must be sensitive to cultural processes. Finally *Kai Time on the Road* provided ‘Kia tika’ that Māori protocol be practised.

5.2.3 Tinana (Create)

Tinana gives body to Māori programme concepts that ensure the proper assembly of facts, resources and information at large. Tinana also brings the body of knowledge into complete accord. Case study *Waka Huia* records and retells tribal accounts for the preservation of local content from its communities. This responsibility was undertaken by a small crew made up of four personnel; director and reporter, camera and sound. (Apiti, 2010) is one to believe that tinana is the embodiment of process. Within two days crew captured sufficient footage to produce a one-hour documentary. This is considered a very quick rate of shooting for this genre and duration of the show with a shooting ratio of only ten half-hour tapes for each one

hour of broadcasting. Such critical steps were taken mainly due to budget restraints placed on *Waka Huia*. Editing schedules described similar trends. Five days were allocated to complete offline edits; followed by a day for online and one day for audio finish (Te Huia, 2010) (Epiha, 2010). This equated from pre-production to post-production a quick turn-around of only five weeks to produce each episode. The location on *Kai Time* was to also enhance the food-gathering experience and support the locations from which particular food sources are found, lakes, rivers, oceans and bush.

Similar to the limited crew shown producing *Waka Huia*, the *Kai Time* crew was made up of a tight team of four also, despite the complexities of filming food. This included the presenter, director, camera operator and sound operator. Each had to be willing to go to places that most city-based crews would not normally have to face; crossing farmlands while deer stalking, tracking wild pigs and enduring lengthy boat rides out to sea to chase the elusive marlin. These were the differing disciplines exercised by *Kai Time* compared to those of *Waka Huia*. Yet each of these areas, too, had its own tikanga (rules) and kawa (regulations) to adhere to. This ensured quality outcomes including factors of health and safety for all crew.

In the case of *Tangi Ki Te Arikinui* each member of the fifty-man OB crew took charge of their various fields of expertise allowing the director to navigate shots to best convey the proceedings on the marae each day. Over the seven-day period in excess of 20,000 people had passed through the gates of the marae to bid the Māori Queen farewell (NZPA, 2006). The documentary illustrated this clearly with the mass crowd shots of those in attendance viewed by millions watching at home. It was a major logistics nightmare for the OB production team. Limited resources meant limited broadcasting capabilities, especially in the first two days when the only source of cameras was TVNZ. Amongst the technical challenges for the production crew was a concern for long hours and minimal breaks, encouraging the crew to keep up stamina. This often meant starting the day in the dark and ending in the dark – whenever the marae protocol dictated. Due to the nature of the event, there was unequivocal support and dedication from all levels of production. The opportunity for pre-planning was next to zero (Wooster, 2013). Essentially it was reliant on a command to act immediately. While this presented numerous challenges for the

production personnel, it was due to sheer experience and expertise shown by the crew that allowed the week long production to run smoothly. Availability of cameras on the subsequent days was to grow as a result of increasing demands to view the funeral day. By the week's end equipment had escalated to one helicopter and two OB trucks with 11 cameras stationed around the marae and various locations along the Waikato River for full coverage of the funeral procession.

Pāia worked with a small team – tight with its youthfulness. The outdoor flow provided for space to 'work smart' as opposed to 'work hard' (Santamaria, 2016). As all the key elements came together, *Pāia* was able to take expectations to new heights, with the director challenging presenters to more extreme activities. Māori being Māori thrived on each challenge and the fun, tears and laughter that came with it. It didn't just teach the new presenters about television as a great career to be in – it taught them about themselves, their abilities and the value of life's experiences. *Pāia* took it to another level with the use of handheld 'Go-Pro' cameras by the presenters, as well as a drone, added to the project of potential job prospects in to the future.

The learning curves and opportunities to train on the job were extremely high in disciplines demanding precision, exactness, and timeliness with quality results (Smith M. , 2016). The pre-planning by writing and learning scripts with a clear direction for cameras, allowed for an effective and efficient production to evolve. From 14 hours on the first day to 10 hours on the second day and eventually recording two episodes a day – provided an extraordinary stimulus to reach incredible performance capabilities – a credit to all involved in this production. The challenges were as great for those working behind the camera as it was for those in front. These qualities made for excellent programme making. These outcomes were produced by a young highly productive team. They were led by veteran broadcaster Matai Smith (Producer) and Meihana Te Huia (Director), starring newly introduced presenters Rereahu Collier and Waioira Pryor. It shows how the systems approach has delivered a refinement of the understanding of how television processes evolved to greater advantage to the industry. Manifestations of Tinana as raised in this exegesis takes us into the arguments witnessed in both the documentary and journal. As an overview of this section of 'Tinana' and applying the principles of the study, *Kai Time on the Road* and *Waka Huia* demonstrate the principles of 'Kia mā mā'

which that those involved had to ensure that the body of their work was carefully managed. *Pāia* showed ‘Kia mārama’ is the process of accepting a carefully constructed body of works. Finally, *Tangi Ki Te Arikinui* provided ‘Kia tika’ so that protocols are put in place with due respect.

5.2.4 Manawa (Broadcast)

Manawa serves the greater purpose of assembling all information of the four case studies for wider distribution through the various media types, essentially television broadcast.

Waka Huia ought to be congratulated for the efforts shown to maintain the programme for over thirty years (Kupenga, 2017). *Waka Huia* has an incredibly large archival record and, as well, immense longevity, and continues to run to this day with 1,640 x 1-hour episodes to date. Yet *Waka Huia* continues to be screened on TVNZ at 10:00am on Sunday mornings, as it has done for the last three decades. The funding has seen minimal improvement considering the longevity and popularity of the series amongst avid viewers. In fact, in 2015, *Waka Huia* was ousted from TVNZ and put up for tender to independent production houses to take over.

Tangi Ki Te Arikinui, for as sad as the occasion was, is a one-off special that gives an incredible opportunity to the television industry as promoters of the event and in return the receptivity of a huge audience, both local and international. The viewing audience, remembering the modern-day networks available to television gives us worldwide transmission. The coverage served the New Zealand community. That decision rested with the key broadcasters involved, namely TVNZ and Māori Television Service with international distribution. It had to include strong Polynesian links to the Pacific and the Commonwealth nations. Ultimately millions were to tune in to the ‘Live’ coverage worldwide. The funeral day was then later reproduced as a DVD for archival purposes and potential educational resource for learning institutions. News was shared across all channels throughout the week and the live coverage started at 8:30am and continued till the funeral procession reached the cemetery where a private service took place.

Kai Time on the Road is the flagship of Māui Television Productions with over 400 episodes and reigned for 12 years as one of the greatest episodic shows broadcasted on Māori Television. *Kai Time* on the other hand enjoyed several timeslots all during prime time (MāoriTV, 2012). But this was prime time slots of Māori TV, hidden away on channel 19, unlike mainstream channels TV1, TV2 and TV3. It was often used by MTS as a tester of varying timeslots, noting any difference in ratings when moved. Results showed that no matter where *Kai Time* was placed, Sunday or Tuesday, day or night, it had a loyal following and satisfactory ratings were achieved each season. *Kai Time on the Road* is a win-win situation in terms of its broadcasting appeal to all ages. The ratings were high and that was predictable and to be expected of a bi-lingual approach, despite a relatively high reo content quota of 70% reo Māori and 30% English.

Pāia was a children's show of 52 episodes, placed in a timeslot specifically reserved for kids. A one and half hour slot called Tamariki Hā was where *Pāia* is placed (MāoriTV, 2018). In fact, it was saved for last, as shows start with the younger audience before finally reaching the teen interest by the end. *Pāia* was designed to attract rangatahi. Primarily, the followers are Māori but because of its wider supporting implications will attract non-Māori youth as well in what is a high-risk area, high attraction and possibly medium attendance. Its target medium is television with the expectation that a large audience will be gleaned from online internet accessibility featuring on TVNZ's HeiHei online platform (TVNZ, 2018). *Pāia* first airs on Māori television at 7:45am on Saturday and then repeated that afternoon at 4:30pm. Later in the week, the same episode is repeated once more taking full advantage of the programme content and its shelf-life during the week. It promotes Māori outdoor lifestyles, unique to Aotearoa - New Zealand.

As an overview of this section of 'Manawa' and applying the principles of the study, *Waka Huia* and *Pāia* demonstrate the principles of 'Kia māmā' so that delivery is made simple. *Tangi Ki Te Arikinui* showed 'Kia mārama' providing international exposure. Finally, *Kai Time on the Road* provided 'Kia tika' so as to give added value to the art of food preparation.

5.3 Findings Chapter Summary

This chapter is about the results found having applied the Whetū Mārama framework to the selected four case studies and the operational principles to be engaged and applied as guidelines for members of the Māori television production community. The expectation is that it will have caused an effect enough to create strong opinions and sufficiently to persuade discussion. The Findings Chapter is summarised as:

- Eurocentric thinking among Māori threatens Māori-centric thinking.
- The dilution of reo Māori programmes.
- Reo Māori programmes rate lower than English programmes.
- A shortfall in operational skillsets within Māori television production.
- Fiscal pressures force rapid turnaround of Māori productions.
- Tikanga is liberalised due to the impact of the dominant culture.
- English programmes dominate reo Māori programmes.

The ‘Discussion’ chapter will interpret the findings from the previous section and apply them within the context of Māori television production and Kaupapa Māori theory. This section of the exegesis aims to make sense of the results and synthesise them into a coherent narrative. By analysing patterns and themes, a discussion of how these findings can benefit the Māori community and address any challenges or biases encountered along the way.

CHAPTER SIX

Discussion

“Ka ū te whakapono”

6.0 Chapter Introduction

The previous chapter was Findings, about the gathering and justification of evidence weighed against human opinion, both Māori and Pākehā. It is assisted by what is hopefully an objective analysis, free of opinion, prejudice and political persuasion.

This chapter houses the threads of Discussion. It is an extensive segment that discusses the project or individual work in detail, closely analysing each aspect of the work in relation to the ideas and theories expressed. It also highlights the impact based on the Whetū Mārama model for synthesis.

6.1 Research Questions

I will highlight, discuss and reflect on the research questions to give greater order and credibility to the understanding of the processes undertaken to reach this point in the debate. My voice is the centrepiece of understanding all that is applicable under experiential theory, which is basically defined as all acquired knowledge. The wider the base and the broader the understanding, the more likely I am able to reach a level where information is substantive, functional and can be made to be operational. In the studies of the journal and the documentary tiers, there is a strong case that links it with the exegesis in explaining significant differences in treating programme development by Māori and non-Māori. Synthesis is about the enlightenment of the mind based on deep research and analysis (Diether, 2016). It is the usefulness of ideas developed through the discussion which looks at the research process and outcomes and supplies usable answers. It is about the exchange of ideas not based on hearsay, but rather on evidential research carefully managed and advanced to the greater advantage of prospective beneficiaries. The weaknesses and strengths I have observed and the factors that may provide a solution to all these issues whether contentious or indifferent are left to the reader to utilise or expand upon.

6.1.1 How has Māori TV production evolved?

Once Māori were exposed to the newly introduced medium nearly twenty years after its inception, then Māori could contribute at all levels, not only as presenters and subjects for documentaries but also at levels of editorial control, behind the scenes, as producers and directors. Māori television production has evolved in giant steps and strides from 1996–2016, stumbling at times but always on an upward and onward trajectory toward greater expectations, input and signs of excellence. There have been many forms of development, strained at times and substantive at other times, which have seen the growth of highly controlled leadership for Māori practitioners inside a Pākehā dominated arena. Māori have become more and more aware of the technology available as a modern form of storytelling, preserving an art form from years gone by. Only then Māori interests and Māori stories about Māori affairs in New Zealand could be told in a much more organic and authentic way (Barclay, 2015). The evidence is very clear today as there are more Māori television producers and filmmakers than ever before. Evidence is showing that they can tell amazingly powerful stories if given the opportunity (Curtis, 2018).

Language and culture were identified as key elements of indigenous well-being (Reedy, 2000). Reo gives food for thought and tells us what the other is thinking. It provides us with relational and special concepts in space and time. The surge by Māori in support of the Māori language brought about greater awareness of its cultural value and importance to Māori as a people (Liu, 1998). Māori journalists Derek Fox and Whai Ngata established the first full reo Māori news bulletin on the state broadcaster TVNZ (Edwards, 2010). Together they pioneered a new form of Māori language programming, Te Karere, no longer just a Māori programme made in English, but Māori-made in reo Māori (Fox, 2010). Prior to this, the Māori perspective was continually offered from a Pākehā point of view (O'Shea, 1992). Whilst Pākehā have shown some evidence of including Māori in television story-making, the point of view was very one-sided, and one that favoured Pākehā. The reo used was predominately Pākehā; the composition of shots were from a Pākehā point of view (Pihama, 1992). Yet Māori has influenced national viewing in a complex way giving rise to Pākehā programmes. It is about Māori reflecting Māori/Pākehā interaction yet the control over Māori representation has been limited for Māori

(Abel, 2013). This gave rise for a new form for Māori language programming and saw the need to establish a Māori Programmes Unit under the leadership of Ernie Leonard (Dunleavy, 2014), despite much racial resistance from other mainstream journalists and practitioners (Molyneux, 2010). Whilst there are indicators of progress for Māori, it has been very slow in coming. Compared to the Pākehā rate of progress Māori have been overlooked and left behind. Pākehā dominance of the television industry over the past five decades has been the key contributor to the significant lacking when developing, refining and defining of what makes a Māori programme, Māori. TVNZ later produced Māori programming such as *Waka Huia*, a one-hour reo Māori documentary series renowned for showcasing Māori elders of high esteem (Apiti, 2010). They were considered the ‘crème de la crème’ of Māoridom, the best of Māori novels, stories, and narratives on offer (Fox, 2010). Producer Whai Ngata expressed that its value is contained in the need to store information for future generations to read, consume, share, analyse and criticize (Ngata, 2010). What he meant was simply that durability is key. Durability means that it has a long shelf life and it is intergenerational in its impact. Despite the high content and quality of reo Māori and archival value demonstrated by *Waka Huia*, the series however rated much lower than English language documentaries. In comparison to mainstream documentaries, *Waka Huia* is an expression of understanding, simple in form but enduring in its capacity to transform thinking. The goal of *Waka Huia* in reality is not high ratings but rather total focus on the efficient delivery of reo Māori at extreme levels of excellence.

If Māori broadcasting and kaupapa Māori are to be successful they will need to be properly understood, promoted and engaged in so that the promotion of Māori language and culture is exemplary. It makes sense that only Māori would truly understand and appreciate what is best for Māori (Ngata, 2015). Just as crucial is the understanding of how receptive the Pākehā audience might be and how Māori Television has helped rebuild and fill the chasm of disparate opinion and misunderstandings around cultural differences in practice or as believed. Māori TV has impacted Pākehā audiences too, with some not minding watching the Māori channel as opposed to TVNZ, due to the local content and indigenous perspectives conveyed by the station. The medium of television is well suited to Māori and allows for Māori storytelling to continue to grow and develop into the future (Barclay, 2015).

As a result, Māori has thrived while enjoying the experience of coming into contact with the television world (Henry, 2011). Each of the elements mentioned above allows us to evaluate key aspects and characteristics that occur in Māori television programme-making.

In 2014, Te Māngai Pāho, since its inception, allocated 24,000 hours of television programming and was able to monitor the change in the state of Māori language and culture in New Zealand (TMPReport, 2014). Yet as the Māori voice and presence grow on television in New Zealand, attitudes from the Pākehā system do not show appropriate support. TVNZ's *Waka Huia*, unfortunately, due to broadcast restraints were forced to make critical changes to its formatting; from a one-hour duration slashed back to half-hour episodes (Apiti, 2010). This obvious lack of support by national broadcasters contributes to the continued failings of reo Māori and this will have a sure impact on Māori culture as well. Despite this, TVNZ Chief Executive Kevin Kenrick was still adamant that TVNZ remained committed to reflecting New Zealand's unique cultural identity and diversity on screen (Kloeten, 2014). TVNZ later took steps to outsource *Waka Huia* from its internal productions to be tended to by independent producers (Drinnin, 2014), relieving TVNZ of any direct or indirect responsibility for the future of the show. Kenrick stated that it also "streamlines our business" (OneNews, 2014). Paul Norris, head of the Broadcasting school for Christchurch Polytechnic, argued against the notion of primary commercial engagement in broadcasting stating that if it were not for Māori, there would be no social sentiment drawn into the programmes on TVNZ. They fail to be creative in trying to describe what is, in fact, a Māori worldview that honours wealth, health and wellbeing among Māori talent.

There are the Pākehā stations in the TVNZ range, and there is Māori Television Service for Māori purposes. The hybridisation of reo needs to shift to be the responsibility of TVNZ, and reo Māori programmes held by TVNZ need to be transferred to Māori Television Services as a 100% rep entity. This, however, does not restrict nor halt further growth of developing Māori programmes in English to be aired on the national broadcaster for the mass of mainstream audiences and to be funded accordingly. The Crown, to a degree, has failed to offer and provide protection support to allow Māori to determine how best to distribute such funds.

Therefore, even at levels of decision-making, when shaping programme schedules, it is crucial that Māori are involved in advising of the Māori perspective and what it is likely to offer, and what would best represent Māori to the nation. This is further evidence that Māori are the best suited to make Māori programmes and to grow their own craft.

Kai Time is an outstanding product that has loyal viewership on Māori TV as the channel's longest running series spanning fifteen years mainly due to the appeal of food and the bi-lingual approach (NZonScreen, 2012). Often, when elements of a Māori centric nature occur, the presenter is forced to find the English equivalent to ensure that non-Māori speaking viewers can follow the flow of themes raised in the show. Bilingual programmes require delicate attention to finding a balance to meet the dynamics of reo distribution. Despite this, *Kai Time* maintained a high level at 70% of reo Māori content and no less than 50% (TMP, 2014). The children's show *Pāia* brings old tikanga into a new dimension, utilising the natural wonders of New Zealand as the scene for pure adrenaline activities (MāoriTV, Pāia Gallery, 2017). This use of ancient resources applied to modern-day activities allows *Pāia* to present tikanga Māori in a new and contemporary fashion. Looking at the case studies, the results relate directly to everyday experience and facilitate an understanding of complex real-life situations. Often the newly-established Māori Television Service becomes an excuse for broadcasters such as TVNZ to not accept Māori centric programmes on mainstream channels. TVNZ continues to believe that they are committed to its Treaty of Waitangi obligations despite making the role of Māori Commissioner as part-time role in 2016 due to the low volume of Māori programming on TVNZ (Kenrick, 2017). It seems that not much has changed since the times when Māori programmes made up less than three per cent of programmes on state-owned television (Walker, 2004).

Māori are the best-suited people to make Māori television programmes as Māori naturally possess the key qualities needed to successfully produce Māori shows, as illustrated in the Whetū Mārama model. Māori television programmes have evolved sequentially over time as illustrated clearly in the archives over several decades used in the documentary, and the processes demonstrated in the journal. When looking deeper into the issues surrounding the evolution of television in New Zealand, it

becomes obvious that Māori have been left wanting more to fulfil their aspirations and their interpretation of Māori storytelling using this medium. The catch cry ‘for Māori, by Māori, in Māori’ now demands greater attention for Māori television production needs heading into the future. I believe that this is a shared and common belief for all indigenous broadcasters is to grow culture and that the Whetū Mārama model could very well apply to their success also in this area. I believe also that with sincere inclusion of Māori values, the industry will demonstrate its own uniqueness that is New Zealand born, New Zealand generated, and make us successful in the television industry on a global scale.

6.1.2 How are Māori TV programmes defined?

Throughout the course of this study, much has been revealed regarding Māori television programming and how it has evolved over the past five decades. At face value, it could appear that positive steps towards progress have been achieved and that much has developed for Māori with regard to television. Looking at the originating source of Māori television there is no doubt that the demise of reo Māori was at the forefront of any of the key decisions that led to the establishment of Māori Television Services. However, for Māori to successfully fulfill this obligation it requires strong support from the government (Melbourne, 2015) in providing sufficient funding, equal opportunity in broadcasting hours, opportunities for training, language development, cultural reaffirmation, technical understanding, management and administration skills to ensure positive outcomes.

In 2018, the then Prime Minister Bill English, stated that reo Māori holds no part from a Pākehā perspective and is primarily the responsibility of Māori. English adds that it is not the financial responsibility of government to promote reo Māori even though it has traditionally supplied a substantial amount of capital (Garner, 2018). He believes that there has been enough money spent on reo through Māori television and education. Yet to counter this, language has far greater value than is perceived by the average community member. It has phenomenal ability to strengthen thinking and, generally, dual language people develop better habits than monolingual people. However, Bill English claimed that there is far greater value for Mandarin and

Spanish in New Zealand than reo Māori. Bill English is helping to build up stereotypes against the promotion and development of reo Māori. This reflects the nature of poor leadership among our leaders in New Zealand today who continue to defy Māori and the promotion of Māori language and culture. Māori have identified television as a powerful medium to elevate recognition of Māori language, culture and identity (Mita, 1992). Stories in Māori tell us about the mana (power), wairua (spirit) and relevance of reo Māori. It allows us to speak, describe, explain, justify and reason among our own (Kāretu & Milroy, 2018). It tells about Māori truths and purity that are genuine that do not come under outside influences, nor from outside thoughts. Regrettably, the sentiments of Bill English are supported by the likes of veteran broadcaster, Mike Hoskings, who argues where there is no one who wants reo then reo ought to be set aside (Hosking, 2018). As a Pākehā broadcaster, he sees no relevance for reo Māori. In this sense, Pākehā continues to define what our responsibilities ought to be.

All New Zealanders, including Māori, are taught from a young age by mainstream schools the importance of grammar and pronunciation in the English vernacular, yet avoid offering the same due diligence to the Māori language on television despite it being the first official language of this land (Reedy, 2000). This in my mind contributes further to the overall decline of reo Māori. Misspelling and mispronunciation by mainstream broadcasters are extremely offensive to many Māori producers and indeed Māori viewers. This blatant disregard for taonga Māori is in pure breach of the Treaty of Waitangi, as guaranteed by Article 2, to protect taonga Māori (Walker, 2004), in the interest of Māori evolution in the years to come. In my opinion, this is typical of the Pākehā attitude shown toward the development of Māori programmes over earlier decades. They continue to deny the fact that they do not want to contribute public funds to the ongoing resourcing of reo Māori (Garner, 2018). How does one expect reo to develop and flourish given these general attitudes by decision-makers and leaders in our community? These are all contributing factors to the overall decline. The way in which Māori TV programmes have been defined has also been raised in the documentary and further supported by the impact shown in the journal. Māori programmes are developed through the divine concept of Wairua as a spiritual overview that is powerful in its own right in determining a directive for Māori programming. The wairua conveyed when defining

Māori programmes may be described as the spirit that moves people. As with the case of *Tangi Ki Te Arikinui*, it demonstrates how bonding to the commitment is important. Cultural aspects conveyed provided viewers with great insight into the inner sanctum of the Māori world and marae protocol. None other than that of national mourning for the Māori Queen can provide viewers with such in-depth knowledge and information as provided by this one-off event. *Tangi Ki Te Arikinui* accessed the best of native speakers from throughout Māoridom and access to fluent speakers was not to be an issue. Unfortunately, the one-off special was to be broadcasted as bi-lingual. This was to tend to those sectors of society, national and international, which were not familiar with reo Māori (Wooster, 2013). Culture is threatened by the serious imposition on the rights of Indigenous communities (Barlow, 1991). Yet Māori are forced to do so, with next to no extra support for this bi-lingual / bi-cultural approach for the greater interest. Māori presenters and talent were required to speak both Māori and English, often having to double up by translating to English the Māori terms required to describe the cultural practices seen at tangihanga. Often the use of English in a severe Māori environment can make Māori production members feel that too much compromising is taking place and serves to threaten the quality of the programme, be it due to a case of 'lost in translation' (Edwards, 2010). For too long, Pākehā have assumed the position of interpreter of the Māori dream, of what is right for Māori, and how non-Māori should perceive Māori and that this will be satisfactory to Māori (Bell, 2010).

There is a misunderstanding of budget constraints as a result of general inexperience in proper understanding of the economics of such programming. Māori and Pākehā are national identities. Māori are identified as tangata whenua (original occupants) and along with Pākehā, co-workers in a modern environment hopefully drawing from the cultural values of the other, willing to understand the nature of the story, both adding to the cultural value and sensitivities to be applied. A lack of funding despite the rise in inflation, a lack of skilled staff of quality Māori speakers to carry the load of reo responsibility, and a lack of formal training to further grow the industry remain intolerable and an unprecedented affront to Māori industry (Melbourne, 2015). It is sad to think that since the arrival of the Pākehā to New Zealand Pākehā have not nurtured the culture of New Zealand to a point where they feel empowered, enough to take on the world (Mita, 1992). Despite the small size of New Zealand, we as a country

are still able to bring about cultural influence worldwide, as is seen in international sporting arenas with teams like the All Blacks performing the Māori haka. By including Māori in the television broadcasting sector and by embracing the principles by which Māori are guided, we can also become champions of television worldwide, as was seen through the film *‘Ngāti’* which received international acclaim and launched the Pākehā producer, John O’Shea into prominence. O’Shea mentions that it was not until the late eighties that Māori feature films appeared where the viewpoint of the drama was Māori. He states that this was the case because the films were propelled by Māori filmmakers (O’Shea, 1992). The Māori Television Service is now an essential part of delivering a huge database of local content and archival materials for distribution in education. It is a source of tikanga, culture, reo, and general exposure to the Māori way of life. It is part of the landscape and is now endorsed to last forever.

6.1.3 Who should define Māori TV programmes?

Māori come from a background of amazing intervention strategists. They are known for being entrepreneurial, and so the innovation of ideas is not unusual in Māori thinking (Dawson, 2012). Māori DNA means that Māori has the natural ability to carry out the craft of storytelling despite the medium which they choose to use (Mita, 1992). Reo defines Māori ideals, philosophy, theory and whakaaro Māori (Māori thinking). Māori now has a voice that is recognised, heard and acknowledged (Stephens, 2010). The research carried out in this study shows that when television arrived at these shores, Māori were deprived of the opportunity, the managing, development or influence that television might have over the nation. Instead, the public were fed what mainly Pākehā thought would benefit the New Zealand audience (O’Shea, 1992). The defining of Māori TV programmes has been filtered down and refined in the reports developed in both the journal and the documentary.

Paul Moon’s book, *‘Killing Te Reo’*, is a further effort to tell us how we should conduct ourselves (Kelly H. , 2018). Paul Moon describes how we as Māori should act as Māori and how we as Māori should take instruction from Pākehā. In response, Professor Pou Temara (2018) of The University of Waikato argues, “I will define who I am, and no one else can do that for me”. Professor Temara further explains

that the question of defining Māori rests with Māori and in a similar way the responsibility for defining Pākehā must rest with Pākehā. It is no wonder that the Māori language continued to be seen in decline. It is largely because Pākehā is still practising colonial dreams and hegemonic practices as seen and continues to be seen even to this day. Mataamua (2018) sees these as a deliberate intention to draw fellow Pākehā away from pursuing issues of Māori interest. Even Paul Moon sees the same argument, aimed at deflecting Pākehā interest in things Māori, but at the same time, like his colleagues, shifts the blame on Māori for the demise of reo Māori (Temara, 2018). In this sense, they attempt to write off past histories, by pushing them under the rug, or similarly by showing a blind eye.

Reo is an identity marker. It also marks location, places, histories, occupation, affiliated stories and repeated truths (Houia, 2002). Stories are ownership markers also revealing where Māori have travelled, lived and moved on in life (Doherty, 2012). The main aim of Māori programmes is to promote, protect and preserve te reo Māori, unlike mainstream models which are to entertain their audience and to show a profit. What Pākehā deem suitable for Pākehā programmes and what Māori deem suitable for Māori programmes may be heading in two different directions. Pākehā and Māori need to upskill themselves in 'Mātauranga Māori' so that they are better equipped to define, understand and better manage Māori concepts, Māori thinking, and Māori practices, be it for traditional purposes or contemporary times. Unfortunately, Māori were not included as a priority and the dominating culture became the preferred way (Barclay, 2015), as is evident on mainstream channels today. The Pākehā viewpoint in reading the Māori situation was extremely limited and provided no great depth in the engagement of Māori inside their own lifestyles (Fox, 2010). The shortcomings of government in the past and lack of judgement on behalf of the Crown has resulted in the establishment of the Waitangi Tribunal having heard hundreds of claims by Māori (Walker, 2004). Māori claim to have been deprived of equal representation, equal opportunity and equal protection, as guaranteed by the Treaty of Waitangi. Should Pākehā take these steps then the obligations guaranteed by the Treaty of Waitangi are more likely to be recognised and upheld and avoid further grievances raised by Māori due to the negligence of the Crown. This is the government's duty, on behalf of the Crown, who share an equal standing, in partnership, with each other (Reedy, 2000). The flow of support for reo

Māori programmes should not be based on a reo Pākehā model as it differs significantly from the dreams that Māori have, and never the twain shall meet. Many mimic British and American formats, resembling nothing of the heartlands of New Zealand and its people. It is of little help to Māori in the promotion of Māori ideals and the practising of Māori television production (Ngata, 2010). It should be perceived that not one or the other is wrong or right, but that each approach is different, serving two different purposes, one that aligns with Pākehā perspective, and one that aligns with Māori perspective.

For *Kai Time on the Road* they share tikanga and conditions surrounding food; gathering, preparing, cooking and presenting (Peeti, 2008). A qualified Māori chef as the presenter was a natural storyteller and a culinary expert, extraordinary and familiar with favoured Māori cuisine. This required the set up of an outdoor kitchen making the most of New Zealand's great outdoors. Often in the series, kitchens are not easy to come by so it is best for *Kai Time* to take its own. There is also a growing fusion of food cultures worldwide, and in New Zealand, old cultures are being mixed up with modern acquisitions and creations of style and taste going on continuously to meet modern demands. In the case of *Kai Time*, a bi-lingual approach meant a broader audience appeal reaching out to the non-Māori speaking audience also. The inclusion of small communities appealed to those who enjoy the natural wonder and beauty of Aotearoa – New Zealand. The bi-lingual effect also appealed to the Māori TV scheduler who ensured *Kai Time* as a popular show was shown in prime time (MāoriTV, 2017).

The flaw in conspiring to create bilingualism on the Māori channel meant that Māori television programming had been compromised to comply with a process that was strategically out of sync with the initial demand that reo was the sole purpose. ATN and MTS could be seen as dangling carrots in front of Māori (Stuart, 2003), yet government funding does not accommodate the dreams of Māori or their way of telling a story (Walker, 2004). The rise and fall of the Aotearoa Television Network (ATN) within 10 months provided evidence of the lack of funding and time to properly set up the pilot channel. Instead, it appeared to be set up to fail. The establishment of the Māori Television Service was a much improved attempt alluding to the Crown's attempt to offer protection to Māori (Walker, 2004). Māori

had learnt a lot from past efforts and were more prepared this time round. However modern Māori programmes in English get better consideration for funding purposes. Those that remain committed to reo Māori on TVNZ continue to be relegated to Sunday mornings, apart from *Te Karere*, where the responsibility for the entire Māori load is carried by the Māori Television Service, despite a considerable difference in funding to that of the mainstream broadcaster. Despite examples of progress and moving forward, there is still strong evidence of a lack of support and understanding by Pākehā regarding Māori television programming. Government agencies need to recognise that as a state broadcaster, such as TVNZ, Māori programmes must share the national platform as a treaty partner (Fox, 2010). Those Māori programmes in English must then be funded by NZ on Air and not Te Māngai Pāho, whose sole responsibility is to protect and preserve Te Reo Māori. General programming is certainly askew. This further negates the government's responsibility to protect Māori interests (Bell, 2010). The trials and tribulations and the adventure into television production have been to a degree tainted and misconstrued to be anything but a Māori right. The dominant partner has been very slow in coming to the party. As a result, the potential to view the Māori perspective becomes less and less. However, we cannot look back on those flaws. We can only work with the flaws we have in hand and build on those into the future to create a better television platform for Māori purposes.

6.1.4 Who should make Māori TV programmes?

Unlike earlier generations who were more confident speaking in English, this new generation portrays a new vigour amongst Māori speakers, presenters and also production crew (Smith, 2016). Television programmes pursuing reo define who we are as Māori and further confirm the role of tikanga, noted as the terms and conditions of Māori thinking in a cultural and professional sense (Barlow, 1991) (Reedy, 2000). New Zealand is the home of the Māori. They are known as Tangata Whenua, The People of the Land, and Treaty Partners with the Crown. The Māori stories belong here and are waiting to be told. The modern culture on *Pāia* illustrates the dynamics when working with a new generation known as the millennial generation. Pāia is more modern in its choice of location in that it chases adrenaline

activities while enjoying New Zealand's natural photogenic wonders (Santamaria, 2016). Pāia attracts the attention of rangatahi (youth) but also those who are second language learners of reo Māori. Concepts are new yet the language used caters to both the young and old (Tipene-Clarke, 2005). This demonstrates that reo has relevance and space for further development in the future and can be contributed to the rise in numbers of those young Māori who have completed their education in full immersion environments, such as Kōhanga Reo, Kura Kaupapa and Wharekura (Smith, 1997).

At the 2017 Tohu Reo Māori (Māori language awards), Māui Television Productions received two awards for the children's programme, *Pāia*, for the categories of Best Rangatahi programme and Best Māori Broadcasting. It was here that I claimed as Producer, in my acceptance speech of the award, that reo Māori programming is at war with Māori programmes in English. This conversation took place in front of the newly elected Māori members of the Labour government. I went on to say, "Where are the future employment opportunities for our young Māori presenters, like the newly award-winning Pāia team, Rereahu and Waioira? Both are graduates of Kōhanga Reo, Kura Kaupapa Māori, Wharekura Māori and Wānanga Māori. Yet if English is to be dominating Māori Television programming, where are the future employment opportunities for fluent young Māori individuals such as Rereahu and Waioira?" What is more particular is the release of government funding for reo purposes where an optimum budget is provided and where all employees are 100% Māori speaking. Wage parity is a pre-requisite. Māori in television, or Māori speakers in television, should not continue to be classified as second-class citizens (Melbourne, 2015). Māori language is a public right and not a commercial entity and all salary standards should reflect those offered to Pākehā and English-speaking productions (Fox, 2010). What is most important is the value of the human resource, to provide stories and to be able to capture those stories and present them further to a broader audience using television. Since the inception of television, Māori has played a minor part in training and learning opportunities. As the industry has developed training has come on stream, albeit on the job. The difference is that Pākehā have had five decades to define, and Māori are barely getting started. Due to the Crown's negligence, Māori are on the back foot and in catch-up mode to reach a standard that is considered equal to their Pākehā counterparts. Māori had to continue with its fight,

in making a case, to allow them to have sole charge of their television affairs (Walker, 2004). Māori producers and production houses are on the rise, albeit three decades too late. Tinana provides the physical fulfilment of all production, be it production crew or talent. Producers, directors and production crew must be able to work with iwi kāinga (local people) to meet their professional objectives and appropriate broadcast practice (Apiti, 2010). Many have worked tirelessly to survive in what is already a volatile and competitive industry. By and large, the key operators ended up being presenters who ultimately moved into production and management but nevertheless, were retained under the thumb and control of their Pākehā administrators, even though they were great pioneers on behalf of Māori.

A case claimed by a Māori Television camera operator that the wages given to a junior operator through TVNZ were likely to be much higher than the wages offered to a senior of Māori Television (Melbourne, 2015). This gives evidence that Māori has not emerged from a state of primitivism as perceived by the mental thinking of executive staff in TVNZ and broadcast funders (NgāAhoWhakaari, 2002). Too often Māori are hired and then let go due to loss of opportunity, and therefore the promise of an evolving future is abandoned. It is important that management undertake greater skills and must always have in mind the want to move on to a higher paid job. That principle is crucial in creating and growing a powerful workforce. In the case of *Pāia* what is the point of sending Māori children to reo Māori teaching centres when they come out having nowhere to go, no employment opportunities or sense of value for reo Māori? I believe here lies the tragedy, of poor provisioning and planning in the overall reo Māori future planning strategies. The problem continues in that it is a job for job sake and not a job with a great future in mind. Any job should be a stepping stone to a greater job and higher responsibilities and expectations. The loss of Māori economic clout weighed against employment futures for Māori means a greater loss for the advancement of reo Māori. Human potential and human resources are far more valuable than financial resources because they always have the intent of advancing and escalating standards of achievement. It is a price the industry has to pay for the graduation of its employees. In a sense, there is a blind spot when determining the ratings for payment purposes in professional standards. Māori who dared to venture away from the mainstream flow ran the risk of facing serious implications that could cause a business to close shop. The ghettoising of Māori

regarding income payment seems to be unfair, according to Forbes (2015). The Māori Screen Guild claims that Māori are underpaid (NgāAhoWhakaari, 2002). What is important is no matter who we are we need an apprenticeship programme that acquaints us with a tool that is foreign to us. There has to be a strong human resources manager inside Māori Television Service if a strong training process is to be introduced and applied for the benefit of capacity building for future potential. In essence, that means the whole organisation is an incubator for reo Māori, for technological advancement and better understanding of television production including administration. Māori TV had a high degree of non-Māori speakers in key positions, as opposed to the Māori speakers inside the institution. How can one dream a Māori dream when non-reo Māori executive staff are dominating the decision-making processes and vision?

To properly generate a Māori ethos and belief system, it is necessary to engage the minds of our Māori television practitioners who have been usurped by general Pākehā led beliefs to believe in disruptive Pākehā principles. Māori have been long deprived of knowledge and information to ensure that they are well equipped to embrace the growth of television, not only in New Zealand but internationally, as television ventures into the digital age. The new generation of practitioners offers Māori production a much-needed boost with regard to Māori fluency and capacity in the television making process. This ensures that the ancient language evolves, develops, grows and remains relevant in this day and age. It also involves a new form of mind mapping, of old and new – a merger of the two. It ultimately defines the best people skilled enough to undertake such productions which develop a sense of a simple working and functional structure. Based on this model, one may conclude that it would be very difficult for non-Māori to make a Māori programme, due to their lack of reo, sense of culture, spiritual and physical makeup. If this can only be reached by those of Māori descent, then here lies the answer to this question. As this thesis draws attention to the plight of Māori, it also shares a common understanding amongst other Indigenous cultures, such is the case of *Waka Huia*, a production that visits Māori communities, marae (ceremonial courtyards) and waahi tapu (sacred sites). These areas are revered to Māori and require the utmost respect and sensitivity when working in such areas.

Consultation with Māori is a necessary requirement from a local point of view (Urutahi Koataata Māori, 2008). Some of the spiritual values inherent in Māori programmes need not be readily understood. Tapu (sacred) and Noa (neutral) are principles that often defy translation, as each rohe (region) have their unique interpretation of their own specific needs when it comes to defining what tapu is and what noa is. Professional development and up-skilling becomes a critical part of this process in an international environment where feedback is constant and forever evolving.

It would be unethical for Pākehā even to attempt to interpret or define for Māori, what the Māori perspective is (Mita, 1992). If so, this would be seen by Māori as a form of oppression, depicting behaviours of colonising forces, who then went on to confiscate lands, for no apparent reason other than to assert their authority (Walker, 2004). Earlier Pākehā attempts failed to satisfy a very particular social need because they did not have the essential experience of being Māori and maintaining cultural allegiances (Fox, 2010). Perhaps Kiwi television programmes need to be more clearly defined also, just as much as Māori television programmes need to be. Essentially these decision makers were monetarists and believed in commercial and advertising gain over Māori social values, such as reo and tikanga.

Therefore, Māori need to work diligently at up-skilling themselves, at honing Māori language and the craft of television to ensure that they have a firm understanding of the industry to take them forward into the future. This thesis sets out to narrow the gap, to reduce misunderstandings and to sharpen performance. This will never be a conclusion to end all conclusions, but the beginning for greater curiosity and the addition of extra ideas that will increase and expand the knowledge base as the result of new and evolving revelations into the future. I theorise that what is raised in this study would also apply to other Indigenous cultures in their efforts to establish a strong voice in broadcasting, much like the dream of Māori producers. The exposure to the international environment will be testament to its vitality and right of place at the forefront of the television industry here in New Zealand.

6.2 Discussion Chapter Summary

This chapter was Discussion which delved into making sense of the research findings, aiming to add greater depth to the analysis. The information gathered was synthesised to bring harmony and purpose to the various readings, evidence and understandings explored throughout the study. Grounded in Kaupapa Māori theory, the aim was to honour Indigenous perspectives and knowledge systems, weaving them into the fabric of scholarly inquiry. The Discussion Chapter is summarised as:

- Māori is uniquely indigenous and authentically New Zealand.
- Māori lack adequate support from the Crown.
- Pākehā future should see Māori as the culture of New Zealand.
- Pākehā are not Māori storytellers.
- Māori are the best people to pass Māori judgment.
- A shortfall for Māori in television production continues.
- Māori programmes in reo Māori are prey to Māori programmes in English.

In the upcoming ‘Conclusion’ chapter, the aim is to provide a definitive and powerful interpretation of television programming, viewed through the lens of Māori eyes. This interpretation is not only confirmed through my perspective but is also intended for dissemination, catering to the convenience of all interested readers, whether their stance is affirmative or negative.

CHAPTER SEVEN

Conclusion

“Ka rea te kākano”

7.0 Chapter Introduction

The previous chapter was Discussion and the impact for the synthesis. The discussion opens up many ideas spawned through a process of mental determinism of what is relevant, viable and applicable to an identified project, scheme or plan.

This chapter, Conclusion, is a wrap-up of the whole thesis and provides thoughts, prospects and visions for the future, and ‘justified’ and yet still open to ratification by numerous users venting just as many opinions and giving vent for fine filtering and refined analysis. The aim is always for better, greater or wiser performance and acceptance.

7.1 Thesis Overview

There has been no doubt that this journey has created a major discovery, a string of revelations, a thrust of theories and the growth of mātauranga Māori. Nothing could have enhanced the journey more than this composition supported by the documentary and audio-visual component. The 20 years in itself has been a historical journey and a revisiting of growing understandings and expansion of the knowledge economy. This study is based on refined, specific, first-hand experience. I am grateful for the assistance I have encountered from authors, producers and directors who have helped me better come to grips with all the issues inhered. The witnessing of this source information leads to greater research depth into the future. From this thesis is derived a variety of new theories formulated by theoretical frameworks based on mātauranga Māori. The overall aim of the study is to identify a viable Māori trajectory about the notion of exclusivity with Māori for Māori. From this, the substance of the argument is confirmed and established. In many ways, a consensus has driven the direction in which this thesis moves and the conclusion reconfirms the intrinsic links between the three tiers; of documentary, journal and exegesis. It has provided an opportunity for

new findings and greater in-depth research. I hope that it will be to greater satisfaction and beneficial understanding.

7.1.1 Chapter One - Introduction

The evolution of Māori television production raised many research questions as to how benefits were derived during the 20-year period under study. Stimulating these issues, focus on the Māori proverb ‘Ko te Amorangi ki mua ko te Hāpai-Ō ki muri’ which sets in place a hierarchical order thus creating the efficiencies demanded by the television industry among producers, directors and operations.

7.1.2 Chapter Two – Literature Review

Former TVNZ CEO Rick Ellis, through a legacy of learning and early experience, had set the groundwork and pathway along which directives would be followed. He defined key periods as ‘Scarcity’, ‘Availability’ and ‘Plenty’. In contrast were the six Māori periods from 1950 to 2016: Te Kore, Te Pū, Te Weu, Te More, Te Aka, Te Rea as redefining a new experiential approach to solving issues pertinent to the study.

7.1.3 Chapter Three - Methodology

Under a Kaupapa Māori Theoretical Framework, this thesis established the Whetū Mārama model based on ‘Kia Māmā’ (keep it simple), ‘Kia Mārama’ (keep it understood) and ‘Kia Tika’ (keep it precise). Included were wairua (east and the divine), tinana (west and create), tikanga (north and practice), and reo (south and execute) and the fifth element was manawa (centre pole and broadcast) the central focus of all elements and key principles.

7.1.4 Chapter Four - Method

Four case studies were chosen from an extensive recording archives database covering twenty years from 1996-2016. They are *Waka Huia* (1997), *Kai Time on the Road* (2003), *Tangi Ki Te Arikinui* (2006) and *Pāia* (2016).

7.1.5 Chapter Five - Findings

The purpose of this section was to reveal many of the shortcomings based on the incidences and perspectives, objectives and concerns of those involved. It delved into the weaknesses and strengths of operations in both Māori and Pākehā where euro-centric thinking threatens Māori-centric thinking. Findings and analysis are about the unknown revealed from which predictions and planning can be verified, analysed and applied to future needs.

7.1.6 Chapter Six – Discussion

This chapter focused on discussion, gives the writer an opportunity to provide a free-ranging examination of incidences of significant concern. It exposed weaknesses from a Māori and Pākehā perspective where reo Māori programmes are prey to Māori programmes in English. It weighs this against notions of applied success for both Māori and Pākehā at a time when reo Māori continues to be in decline. The synthesis provides a classified opinion, deeper understanding, research knowledge and interpersonal relationships that are beneficial for all members of the wider broadcasting community.

7.1.7 Chapter Seven – Conclusion

This closes the thesis: hallowed in its delivery, left to be sharpened by the wit of discontent, fashioned by the hope of human endurance, able to be weathered through the seasons, in its durability sustainable for many years to come. The purpose is to justify intent, and the summary is to provide a succinct review that is short and to the point.

7.2 Key findings

Māori production has evolved from 1996–2016 in giant steps and strides, stumbling at the time but always on an upward and onward trajectory toward greater expectations, input and signs of excellence. There have been many forms of development, strained at times and substantive at other times, seen the growth of highly controlled leadership for Māori presenters inside a Pākehā dominated arena, which then merged into the Aotearoa Television Network and Māori Television

Service. Earlier Pākehā attempts failed to satisfy a very particular social need because they did not have the essential experience of being Māori, receiving Māori knowledge from our ancestors and maintaining our cultural allegiances. There is a failure to follow the initiating policy in which reo Māori was the focal attention and was expected to dominate the total operation as it evolved. The quality of Māori leadership, given the need to extend their talents, showed growing performance excellence which has taken us to a level that we have never been before but still left us wanting, wanting in the sense that hybridisation or mixed blood infringement, or Pākehā philosophy among Māori thinkers is still difficult to eliminate and is still prominent on Māori television to this day. Despite the influx of reo and non-reo practitioners, the Māori language continued to decline providing evidence of failure to treat the original concept of reo revitalisation and development.

The trials and tribulations and the adventure into television production have been to a degree tainted and misconstrued to be anything but a Māori right. Free and independent financial support is key to promoting the growth of the industry in our country today. A dying language is always problematic and amounts to numerous challenges and fights against racism and the colonisation of the Māori mind, the fast attrition of Māori into the Pākehā world and the total consumption of Māori rights, including culture, terms and conditions and integral philosophies in a Māori world. Those who practice inside the industry must understand the sensitivities of dealing with Māori principles and practices out in the field; marae, hapū, iwi, urban and rural. TVNZ has a responsibility to cater for English language transmission while Māori Television Service is responsible for the delivery of reo Māori transmission services.

The hybridised Māori programmes delivered by Pākehā television stations need to place those programmes into prime-time slots and equal to other mainstream priority programmes. All Māori employees should be on the same pay scale as their Pākehā counterparts. This then supports the notion that Māori are no longer inferior citizens but are just as worthy as the Pākehā television sector. The original dream should remain the current dream looking into the future because the major threat continues to be the loss of language, loss of culture and loss of identity but certainly not the loss of talent or will. The intent is that reo Māori should dominate the whole of this

thesis. It is what determines who we are, what direction we are heading in and what are our priorities. Those priorities should be to ensure the permanence in the greater vision of Aotearoa-New Zealand into the future. It will then require the most supreme of political and social dedication.

7.3 Limitations

The use of researchers is limited in this study as I, as the thesis writer, am the principal researcher. The interpretation of the work had been extremely difficult and has resulted in continual assessment. The limitations contribute to anxieties about what to include and what to exclude. Such has been the search for a compressed and tight execution of the project into its finest and most crucial detail.

A study of my work, which includes the case studies, might suggest that there may be bias. Compensation has been sought by ensuring that my approach is considerate and as free of flaws as I would expect, which contributes to a firm and rewarding analysis. There is an admission of qualitative analysis being omitted. The main reason is that the study leans toward descriptive and creative pros. Nothing is more accurate than the direct experience itself and the case of the thesis is on track to meet the obligations of careful and acceptable application of my research skills. It may contest some other submission and overturn any countering proposition.

The documentary provided numerous challenges from the pure documentary analysis accustomed to and trying to put into an academically researched based documentary. There is the tension between the skilled presentations of a television documentary versus the presentation of a research style documentary; they are not the same.

Accordingly, a thesis of this nature, being creative and foreign to the university as well, adds to the challenge of searching for a greater definition. This was sought through books, documentaries and to a large extent reliance on internet research to help to clarify the responsibilities in assembling a creative thesis. Careful consideration and thought are given to what these limitations might be. Every effort has been maintained to ensure that the design of this thesis has been well executed. The case is rested and left to your fine judgment.

7.4 Recommendations

There is space for future academic research to determine better how Māori resources are to be distributed at an optimum level and how all responsible parties might be accountable to iwi Māori in the greater management of Māori needs, regarding the future growth of Māori language and culture. Academic researchers will help make accountable all Māori committees entrusted with the future growth and monitoring of reo Māori from a political, social and economic assessment position. This will be measured and quantified on an annual basis over 20 years and may well be delegated to an institution such as Ngā Pae o te Māramatanga. We as Māori are the force of change and the designers of community futures for Aotearoa.

7.5 Thesis closing

This study acknowledges the ancient history of storytellers dating back to the times of Māui the demigod, and to the period of modern Māui TV Productions. These stories have been pertinent to the language and cultural survival of Māori and continue to be maintained, upheld and practised by television programme-makers of the now and into the future. The hope is that this research serves as a blueprint for advancing Māori causes, contributing to increased productivity, knowledge acquisition and community participation. By shedding light on the significance of Māori storytelling within the context of television production, this work aims to empower individuals and communities to continue their cultural practices with pride and purpose.

Tuia i runga, tuia i raro.

Ka rongo te pō, ka rongo te ao.

I te kōrero, i te wānanga.

Tūturu ō whiti whakamaua kia tīna.

Haumi e, hui e.

Tāiki e.

8.0 Glossary

| | |
|----------------------|----------------------------------|
| amorangi | producer |
| Aotearoa | New Zealand |
| Arekahānara (Piripi) | Alexander (Phillips) |
| arooha | compassion |
| Awanuiārangi | ancestral name |
| eke kōneke | luge |
| hapū | sub-tribe |
| Harataunga | Kennedy Bay |
| hoe tū | paddling board |
| Hotuawhio | ancestral name |
| Hotumatapū | ancestral name |
| Hotuope | ancestral name |
| Hoturoa | ancestral name |
| iwi | tribe |
| iwi kainga | local people |
| iwi Māori | Māori people |
| kai | food |
| kaimoana | seafood |
| Kākati | ancestral name |
| karakia | prayers / religious ritual |
| karanga | call of welcome |
| kaumātua | elder |
| kaupapa Māori | Māori philosophy |
| kawa | protocol |
| kia māma | be simple |
| kia mārāma | be understood |
| kia tika | be precise |
| Kingitanga | Māori King movement |
| kiri Mate | bereaved family |
| Koha | name of television programme |
| Kōhanga Reo | language nest |
| koroua | male elder |
| kuia | female elder |
| Kupe | ancestral name |
| kupu hou | new Māori words |
| Kura Kaupapa Māori | Māori immersion schools |
| māmā | simple |
| mana | power |
| manaaki | hospitality |
| manawa | heart |
| Manu Ariki Marae | name of marae in Taumarunui |
| Manukau | name of city suburb |
| Māori | race of people |
| marae | ceremonial courtyard |
| marae ātea | courtyard of Māori meeting house |
| mārāma | understood |
| matakite | seer |

mātauranga Māori
 mate
 Māui
 Miringa Te Kakara
 mōteatea
 Ngā Aho Whakaari
 Ngāharakeke
 Ngāti
 noa
 ope whakaeke
 pae tawhiti
 Pāia
 Pākehā
 para whakaangi
 patu
 peruperu
 pīnako
 pōro waiheke
 Rākairoa
 Rakamaomao
 rangatahi
 rangatira
 Raukawa
 reo
 reo Māori
 Reo Mauri Ora
 reo Pākehā
 Rereahu
 rohe
 Rotorua
 Tainui
 takahi
 Tamariki Hā
 Tangaroa
 tangata whenua
 tangihanga
 taonga Māori
 taonga Tuku Iho
 tapu
 taraka taniwha
 Taumarunui
 Taupiri
 Tāwhao
 Te Aka
 Te Ao Hou
 Te Ao Tawhito
 Te Ata-i-rangi-Kaahu
 Te Hekenganui o Ngā Waka
 Te Karere
 Te Koinaki

Māori philosophy
 bereaved
 demi-god
 name of sacred site
 chant of mourning
 Māori in screen production
 ancestral name
 name of film
 neutral
 visiting groups
 the distant horizon
 name of kids show on Māori television
 European settlers
 para-sailing
 name of documentary
 form of haka
 hand game
 zorb
 ancestral name
 ancestral name
 youth
 chief
 ancestral name
 execute / language
 Māori language
 Māori language report
 English language
 name of a tipuna
 region
 place name in New Zealand
 tribal name
 desecration
 children's series on Māori television
 Māori god of the sea
 people of the land
 funeral
 Māori treasures
 treasures handed down to generations
 sacred
 monster 4x4
 place name in New Zealand
 name of sacred mountain
 ancestral name
 creeper
 the New World
 the Old World
 first name of Māori Queen
 the great migration of the Māori
 name of Māori news show
 ancestral name

| | |
|------------------------------------|--|
| Te Kore | nothingness |
| Te Maihi Māori | Māori framework for reo revitalisation |
| Te Māngai Pāho | Māori broadcasting funding agency |
| Te Mātāwai | Māori language council |
| Te More | rootlets |
| Te Paepae Motuhake | Māori language council |
| Te Pire mō Te Reo Māori | Māori language bill |
| Te Pū | origin |
| Te Rā Karepe | ancestral name |
| Te Rea | bloom |
| Te Taha Hinengaro | psychic dimension |
| Te Taha Tinana | bodily dimension |
| Te Taha Wairua | spiritual dimension |
| Te Taha Whānau | family dimension |
| Te Weu | tap Root |
| Te Whare Wānanga o Awanuiārangi | The University of Awanuiārangi |
| Te Whetū Mārama | the Bright Star |
| Te Whetū Mārama-o-ngā-tau-o-Hinawa | name of house at Miringa Te Kakara |
| tika | precise / correct |
| tikanga | practice / systems |
| tikanga Māori | Māori cultural practices |
| tinana | create / physical |
| Tohu Reo Māori | Māori language awards |
| tohunga | high priest |
| tohunga whakapapa | historian / genealogy |
| Toi te Huatahi | ancestral name |
| Tū Hēngeri | squats |
| Tūpāpaku | body in state |
| Tūrongo | ancestral name |
| Tūwhakahekeao | ancestral name |
| Uenuku-Mai-Rarotonga | ancestral name |
| waahi tapu | sacred site |
| waiata | song |
| Waikato | name of a tribe |
| wairua | concept / divine / spirit |
| Tiriti | Treaty of Waitangi |
| waka | canoe |
| Waka Huia | name of television programme on TVNZ |
| whakapapa | genealogy / historian |
| whānau | family |
| Whanganui | place name |
| whare | house |
| Whare Tapa Whā | name of framework by Professor Mason Durie |
| Whare Toi Māori | Māori independant production houses |
| Whare Wānanga | school of higher learning |
| wharenuī | ancestral house, meeting house |
| Whātonga | ancestral name |
| whetū | star(s) |

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Appendices

Appendix One - Ethics Approval Letter



Te Whare Wānanga o Awanuiārangi

EC2017/01/07
ECR2017/01/07

Date 03rd April 2017

Reuben Collier
37c Flemington Place
ROTORUA

Tēnā koe,

Re: Ethics Research Application EC2017.01.07

At a meeting on 03rd April 2017, the Ethics Research Committee of Te Whare Wānanga o Awanuiārangi considered your application. I am pleased to advise that your submission has been approved.

You are advised to contact your supervisor. The Ethics Research Committee wishes you well in your research.

Ngā mihi nui

Professor Nathan Matthews
Chairman
Ethics Committee
Te Whare Wānanga o Awanuiārangi



TE WHARE WĀNANGA O
AWANUIĀRANGI

17th May 2017

Reuben Collier
37c Flemington Place
Rotorua 3010

Tena koe Reuben,

Re: Doctoral Research Proposal: DRC 17 029

At a meeting on the 17th May 2017 the Doctoral Research Committee of Te Whare Wānanga o Awanuiārangi considered your application. I am pleased to inform you that your proposal application has been Approved.

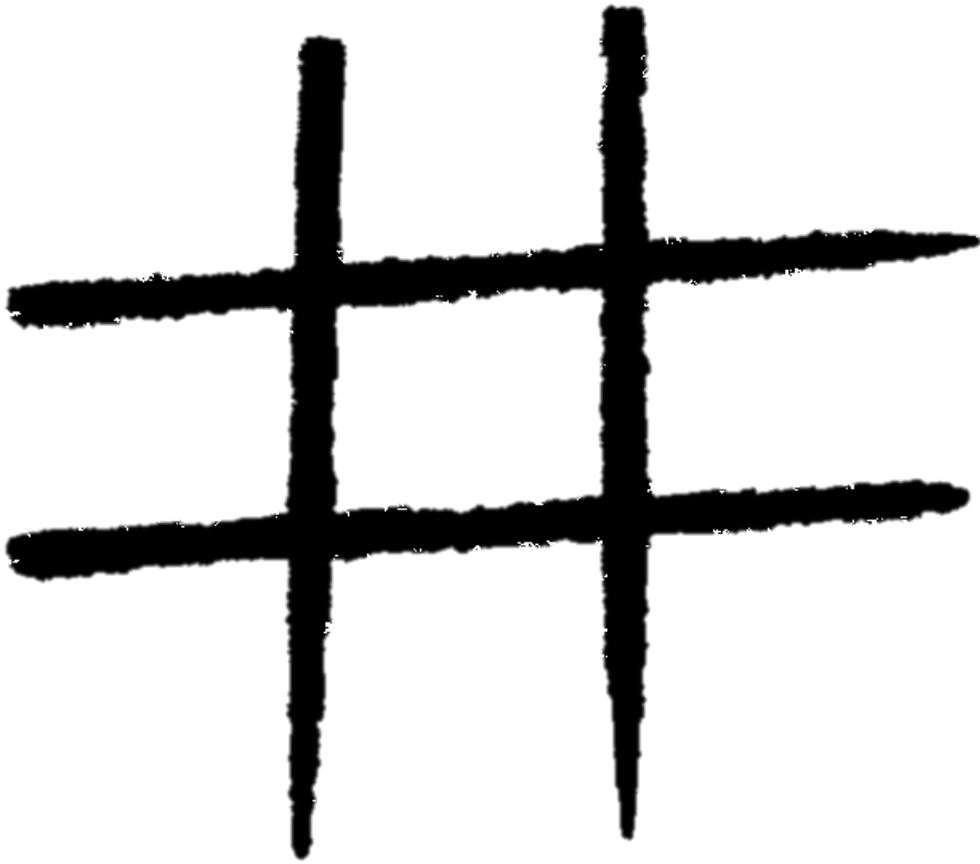
Please contact your primary supervisor Professor Piikea Clark for further information.

The DRC wishes you well in your studies.

Nāku noa,

pp

Professor Graham Smith
Chair – Doctoral Research Committee



A Journal of Scholarly Navigation



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JOURNAL

The purpose of the journal is to simplify and provide for the reader a stronger acquaintance and relationship with the study afoot. As a writer I am growing my own story, my own perceptions, what I have experienced, what I have discovered and it reflects my life best as a storyteller. Once that is provided in full, only then can I as writer believe that the definitions have supplied the greatest possible understanding of process.

I want to point out there is a distinct difference between the documentary and the exegesis, versus the journal. The journal includes text and sketches. The reason for that is to provide the reader with something that is very organic, digestible and flexible, that grows with evolving thoughts.

The first two tiers in my view are the ultimate in perfection. In contrast, the journal displays both the perfect (such as grammatically correct text within a page), and at times the completely upside down writing on another page. This is deliberate to show the contrast of what a student, in real terms, will go through and that it is not without struggle.

It is much more difficult to provide and to quantify a word count associated with pictures. We may summarise it by saying that “a picture paints a thousand words”. So when it comes to word count it becomes more practical, and a solution more able to be presented. So, we have a framework model that on the face of it removes guessing, provides order, gets people on track as soon as possible, thus reducing confusion.





TE WHETŪ MĀRAMA

This whare (structure) is named Te Whetū Mārama O Ngā Tau o Hinawa (Te Whetū Mārama). It was the last of the ancient Māori schools of higher learning in the Tainui region.

It was a vision born of a dream, by my kuia, Ngāharakeke, from which a divine blueprint was derived. This blueprint was passed on to the local tohunga who interpreted the plan and design.

Four generations later, I, as the descendant of Ngāharakeke, have a similar vision, also born of a dream that connects me back through whakapapa to this unique house of learning.

The modern interpretation was to provide me with a clear direction toward my thesis.

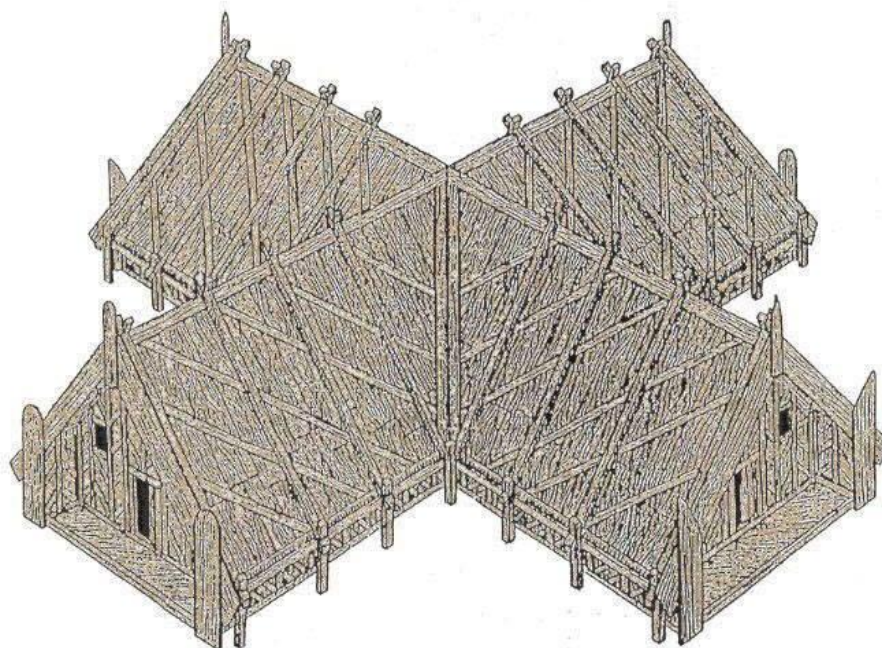




INTRODUCTION: TOHU

I am a storyteller, so I am going to start by telling you a story. A good story provides for incredible drama, great excitement, many highs and many lows, as is demonstrated within the three tiers of this Creative Thesis. My story fits around the Whetū Mārama model.

The value of Māori ideas stems from the general principle that the graphic mind of the Māori is significantly different from other people's minds. Māori draw enormous strength from the graphic mind. Māori sees metaphorical pictures in their mind.

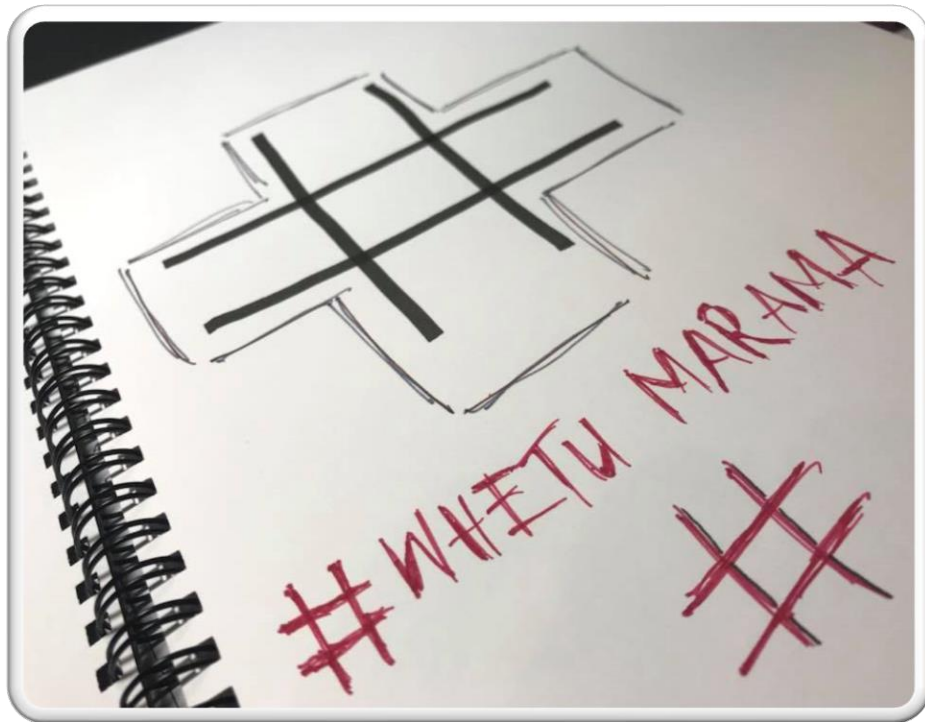


The Whetū Mārama has given me the confidence to create a framework and furthermore what comes of it.

It is the framework which describes all the things that are necessary to my story that provides me with a beginning, a middle and an end. The framework that I refer to is what I have named 'Tohu'.

The term 'tohu' or symbolism is a very old process. There is nothing new about it. A tohu is something seen by the eye, given value to by the eye, seen as greatly valuable to other eyes and often termed to be iconic.

One can imagine that the Whetū Mārama model fits over the form of the Tohu. We have different forms of symbolism, but still pass on the same principles.



I have created this model because I want to be sure that I had obtained the finest details, filtered to the best of my ability to give the ultimate in product excellence.

Tohu is a mind map of my thought processes, and systems analysis – the Whetū Mārama model being the abstract model.

The abstract, in this sense, cannot be touched. It can be thought about and can be imagined, but it cannot be seen. This use of the word ‘abstract’ is not the abstract that academics are accustomed to, which is a short description of the total thesis.

The power in the tohu is that it has spiritual origins and values. This then gives you the meaning and value of ‘organic’.



The Tohu Framework

Tohu has assisted me on numerous levels. In its simplicity there is a complex matrix working in the background. Not only has Tohu assisted me in the thesis study as a whole but also in the individual tiers, of documentary, exegesis and journal. Below I will explain how Tohu works and how best to interpret the information given.

So I made an attempt to bring about order within the disorder in a way that would allow me to interpret the mass amount of information coming my way.

I adopted a familiar technique that I often use to help me when devising television programmes.

It is known as a 'story board' and assists when dealing with mass information that can sometimes seem complex and overwhelming, yet present it in a way that is much more simple to understand and digest.

The storyboard is often a series of squares, or in this case 'cells' that makes up a table when using a word document. It helped me to chart out each of the key components that contributes to the overall study; showing

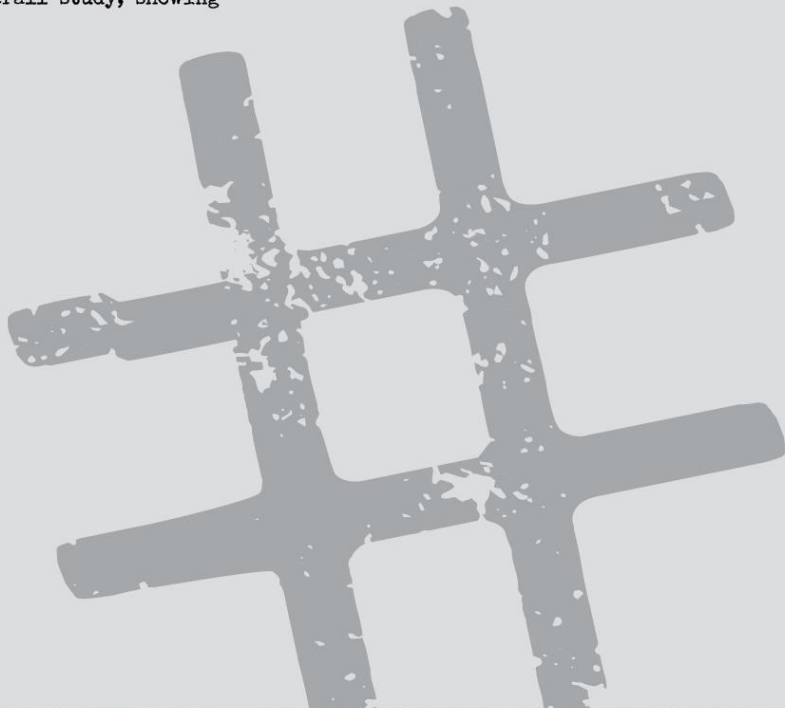
chapters, headings, sub headings and even the ordering of paragraphs.

Bullet points allowed me to add body to the framework. Once completed I had a clear format, a template and was able to view the entire project from a glance, from beginning to end, on a single A4 sheet.

I could now see order and words now had relevant meaning to me.

I gave my PhD 'story board' a name and called it 'Tohu' due to the extent of enlightenment that it gave me.

'Tohu' reminds me of a beautiful Maori song composed by renowned artist Ruia Aperahama entitled 'Ko Te Tohu tenei o taku Māramatanga'. Have a listen - you can find it on YouTube.



TOHU

| | | |
|----------|----------|----|
| PROLOGUE | ABSTRACT | I |
| | | C1 |
| LK | m | m |
| C2 | C3 | C4 |
| F | D | C |
| C5 | C6 | C7 |

CHAPTERS AT A GLANCE

The tohu becomes the closest thing that you can get to a 'concrete' model. As shown in the picture to the left you can touch and see its physical presence. That is what defines 'concrete' and sets it aside from the 'abstract'.

Abstraction gives a sense of organic process and how the individual works through the processes of their own mind and their thinking.

The concrete model is born of the abstract model, and both give body to all future decision making.

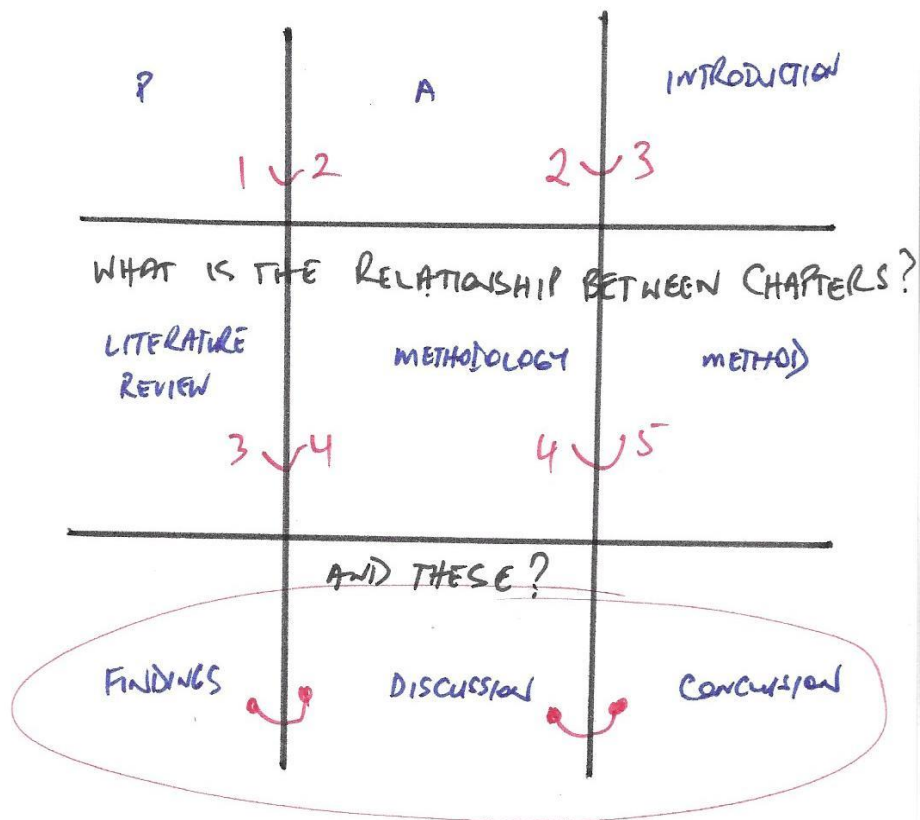
Tohu is a mind map of my thought processes and systems analysis. It simplifies the whole process of the creative thesis and how a person is to work around it, to perform their working model and assembly of ideas.

A natural consequence of this style is intended to go from the simple to the complex – from the understandable to the less understandable, but to grow the knowledge base sequentially, adding greater strength to the user's understanding.

Despite the growing difficulties, the Tohu framework provides a relatively easy guideline to more rapid assembly of the case argument.

STORY BOARD FOR EXEGESIS

9 FRAMES OVER 3 LEVELS...

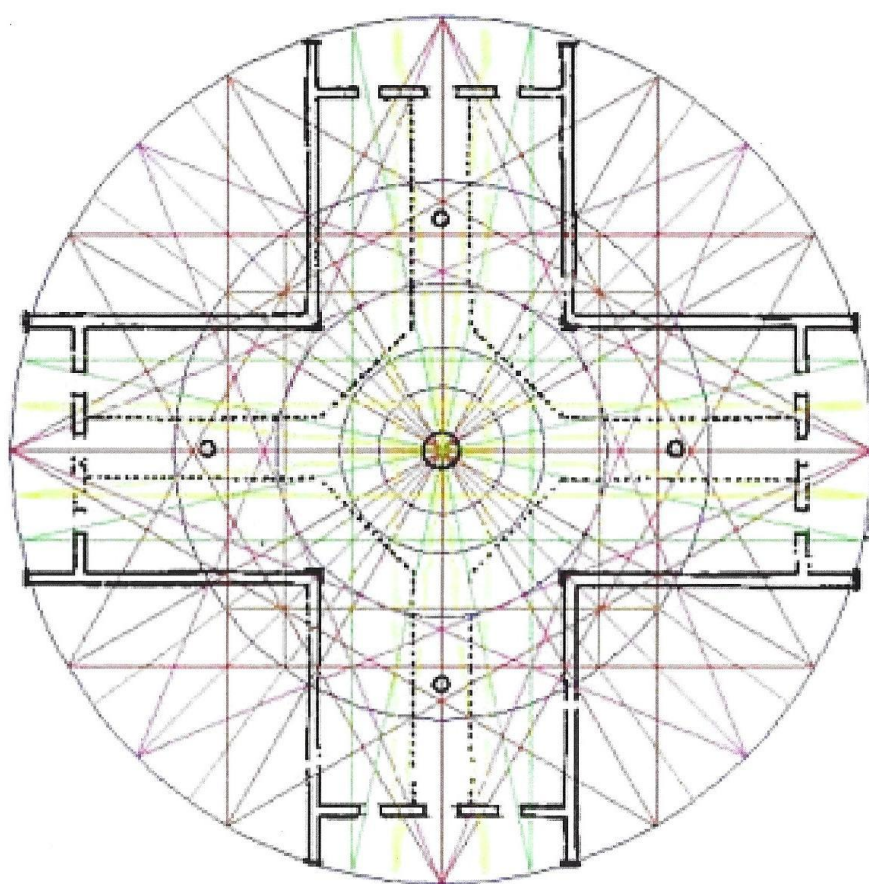


ONE FRAME SETS UP FOR THE NEXT.
THEY CONNECT & WORK TOGETHER
EACH HAS A JOB TO DO
LIKEWISE, WITH EACH FRAME OF THE EXEGESIS.

In the Whetū Mārama, we see other multi-faceted leanings or creations, or expressions of the human mind that help to create the sense of organic process.

Its deepest source is spiritual thinking, and it's from this that I've gained confidence in developing all the models that follow this particular framework. The physical and mental frameworks dig deeply into the heart of the abstract design.

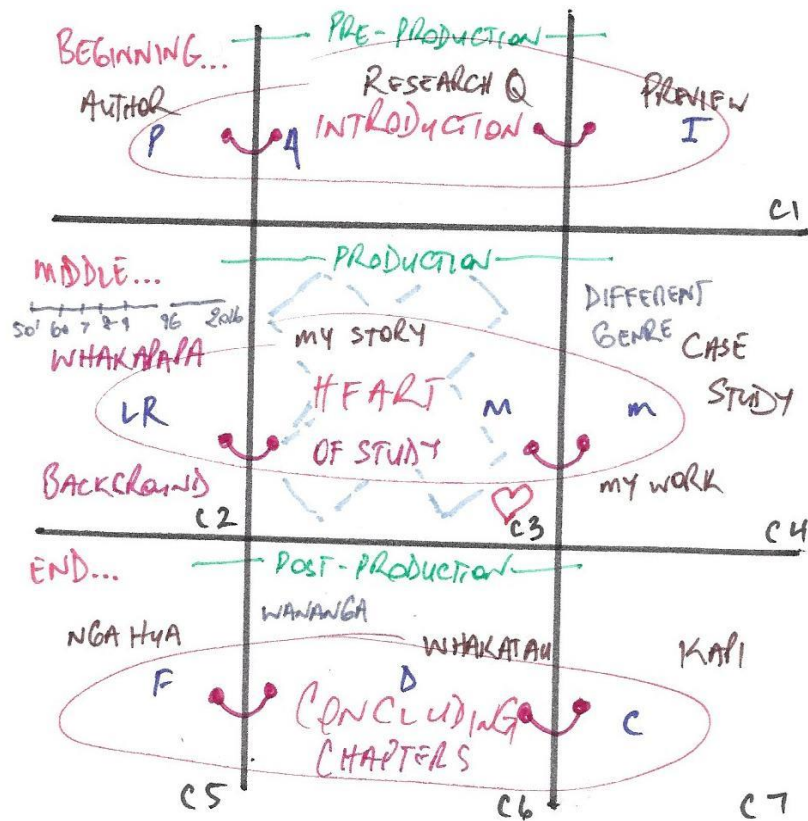
The in-depth research allows for a better assembly of facts, figures and resources. It gives a balance between the physical and spiritual evolution of the study.



The process starts off very simply and then it becomes more and more complex, challenging and engaging. It often leads to innovation, new insights and discoveries. This gives the writer the opportunity to focus more closely on the issue at hand.

Guidelines are driven by the discretionary theory. Discretion gives the flexibility for choices and options to select from as we filter through the process. The abstractions become codes presented by the tohu in a short order form. As a result, we step through the processes, one step at a time, and this gives us genealogical order.

→ SHOOTING SCRIPT FOR EXEGESIS



The tohu is a very simple design and may fit over or around other plans, simply to reinforce and set up building blocks to follow through and give additional flexibility to the storytelling process.

There is no indication that this is complete because, in reality, it is infinite, the discussion can go on endlessly forever. I have called this my theory of discretion, the freedom and liberty to create.

Though it may run on forever, it must at some time terminate at the discretion of the writer and to the greater benefit of the story.

| | | |
|-----|---|---|
| P | A | I |
| L.R | M | M |
| F | D | C |

| |
|-----------|
| BEGINNING |
| MIDDLE |
| END |

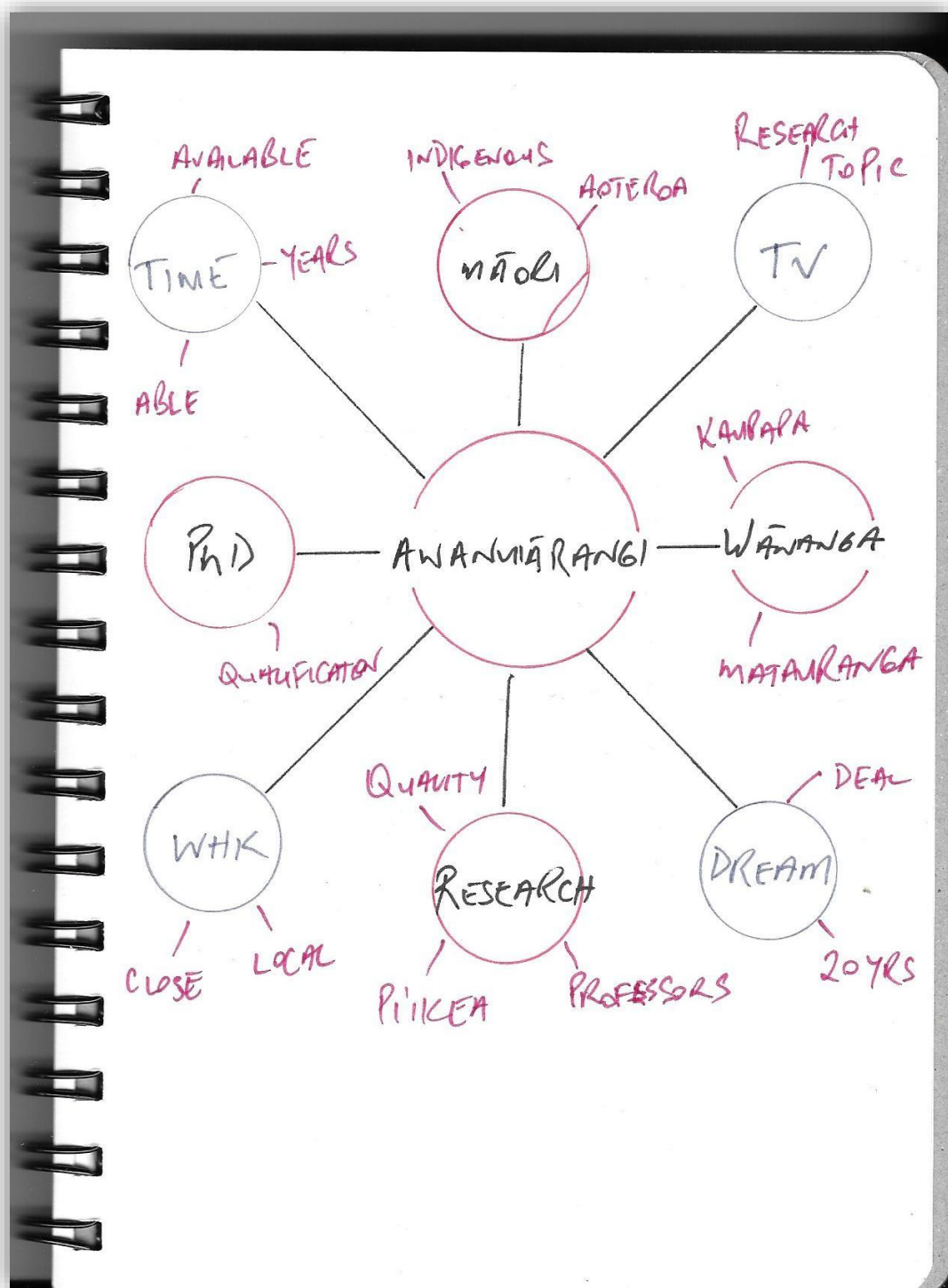
| |
|-----------------|
| PRE-PRODUCTION |
| PRODUCTION |
| POST-PRODUCTION |

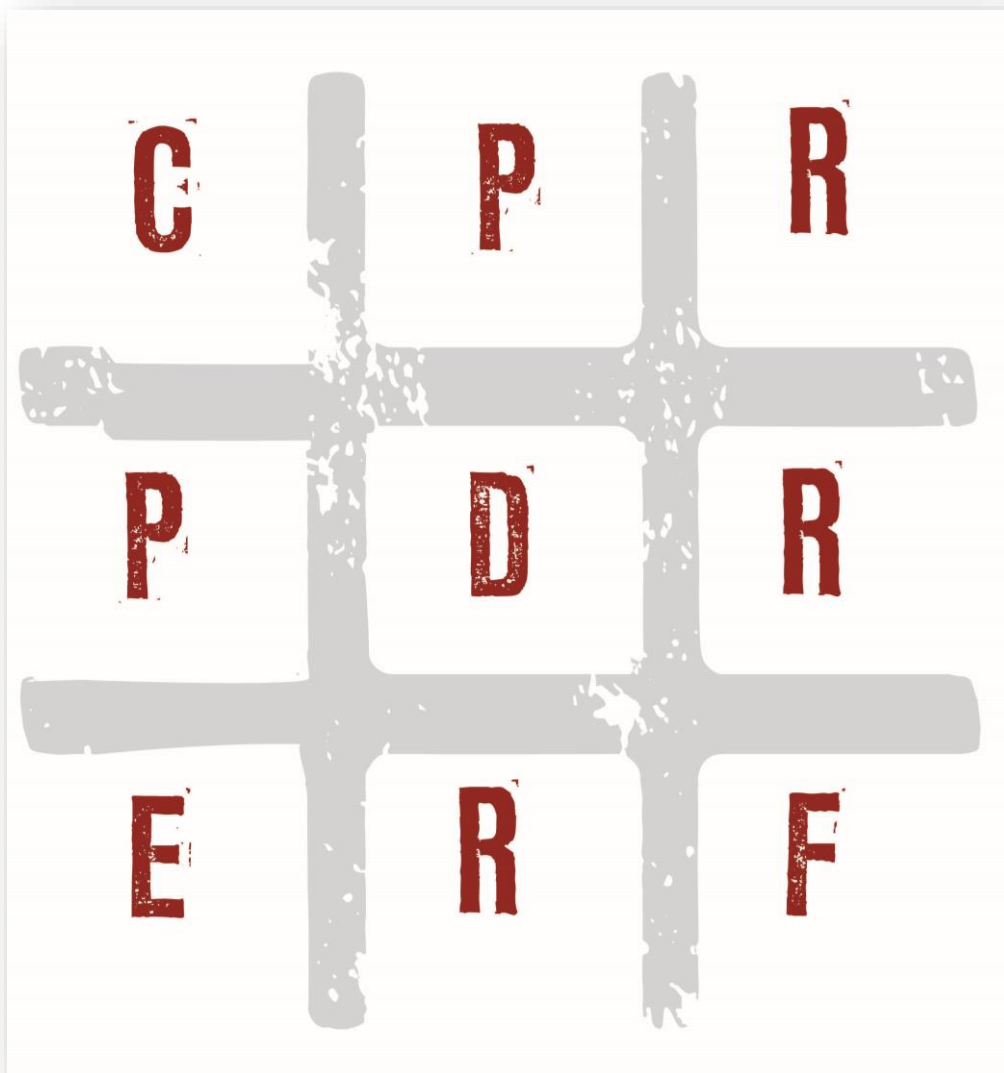
| | | |
|---|---|---|
| C | P | R |
| P | D | R |
| E | R | F |

More simply, students first encountering a commitment to a doctoral thesis are extremely blind; they are in a void, Te Kore. The quickest way to break them from that void is to introduce them to the tohu framework.

Tohu puts the student on track through a formula that is orderly. It is clear, precise, and concise and sets you speedily on the journey.

Having accepted the design, they can now engage their minds into deeper research, analysis and critical thinking.





Tohu has sufficient dynamics to suit all curricula models, whether social sciences, political sciences, medical or chemical sciences, education or religious studies.

That is what makes this guide tool so extremely valuable to any student doing a PhD, or for that matter, any degree. The mind is able to stay on track and not wonder off on to other unnecessary or unrelated issues. The tohu will direct them better to achieving their directives.

In this way, the student can prepare the concept, with planning as the process and the edit to refine the overall study.

This Tohu process is about my story and presented in a storyboard fashion. To understand this Tohu, you must read left to right, one level at a time. One precedes the other.

The three levels provide us with a sense of order, and each will be treated separately from a philosophical point of view. It is important to accept this as the absolute and accepted process of delivery.

It is essential and necessary when defining the process to look at the depth, the width and the breadth of understanding. Thus, this helps to demystify the abstractions present in the string of designs, provided on a page by page basis.

Level One

Beginning

Pre-Production

Level Two

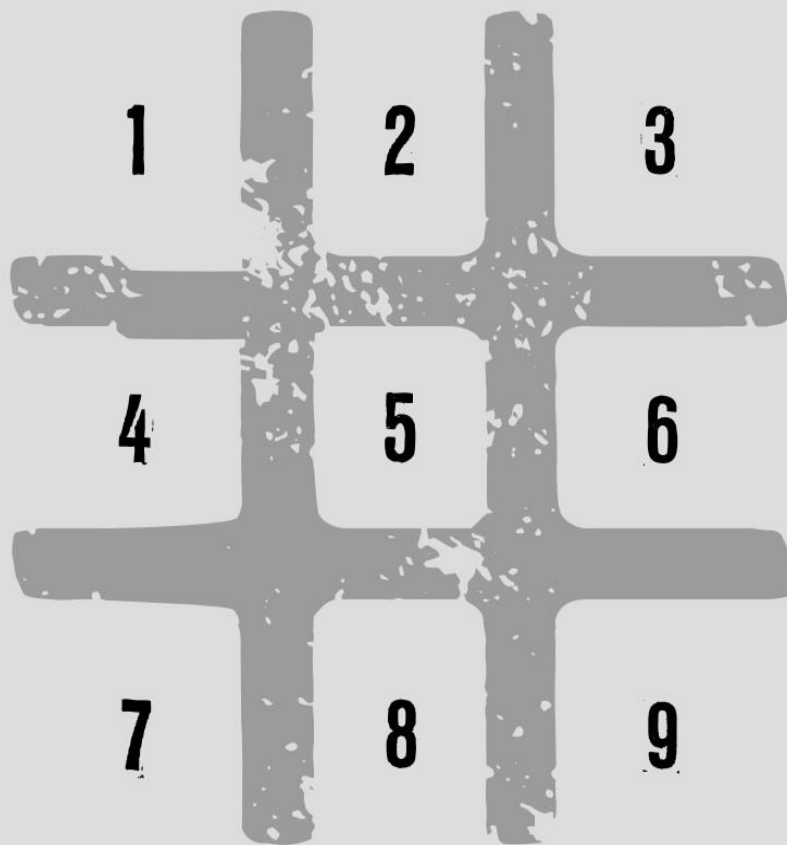
Middle

Production

Level Three

End

Post-Production

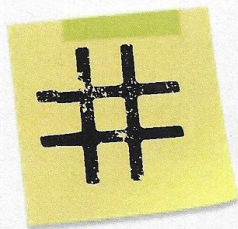


The tohu before us demonstrates very clearly the exegesis and the documentary. It provides a sense of equanimity between the two products, regarding their contribution to the framework and the three different levels.

Each cell of each level provides a finite explanation of each particular cell header and its content. Behind each of the concepts is a hidden story which I expose as we shift from one cell to the next.

We now merge into tier one and two, the exegesis and the documentary.

Each was completed by using the three levels presented by the tohu framework. The outcome will necessarily be a clear understanding of philosophical differences and multiple visioning. Within the journal, I will reveal what I have discovered as a result of my studies.



Principles for using the Tohu Framework

The table illustrates the 9 CUBES of the 'TOHU' Framework and key words associated with the practices of each header.

The Journal chapters that follow describe the **DOCUMENTARY**, **EXEGESIS** and **JOURNAL** - key Tier #1, #2, and #3 aligning to this framework as the best way to outline the systems and processes engaged to complete contributors to the overall CREATIVE THESIS.

1. CONCEPT

concept - theory - notion -
thought - spark - brain child
- philosophy - rationale - tge
dream - premise - abstract -
hypothesis - approach - slant
conception - thought - theory -
view - dream - vision - divine

2. PEOPLE

People - community -
family - population -
public - society - bodies
- citizens - nationality
- tribe - race - language
commonality - colony
- association - mutual -
popular - open

3. RESEARCH

Advance - establish - evolve
- advance - flourish - grow -
progress - research - inquiry
- exploration - investigation
- probe - inquest - inquisition
- probing - quest - scrutiny -
test - study

4. PLAN

Aim - intention - planner
- produce - angle - devise -
projection - tactics - method
- system - intent - layout -
orderliness - outline - pattern
- strategy - program - prohet
- desire - direction

5. DRAFT

Basic - raw - write - draft
- rough cut - base cut -
fresh - natural - organic
- native - primary - vital
- blueprint - outline
- rough sketch - model
- prototype - layout -
master plan - ideal -

6. REFINE

Check - analyze - audit- report
- revision - relocation -
reconsideration - rethink -
retrospect - fresh look - second look
- second thought - revision - surbey
- scrutiny - once over - reflection
- test

7. EDIT

alter - analyze - arrange -
assemble - choose - delete
- amplify - check - condense
- correct - cut - doctor - fine
tune - polish - proof - rehash
- rephrase - go over - tighten
- trim

8. REVIEW

R n R - clarify - analyze
- clear up - interpret -
resolve - simplify - spell
out - settle - shed light
on - settle - resolve
- simplify - elucidate -
break down - straighten
out - interpret

9. FINALE

Final - master - climax - conclusion
- after pice - end - finish - pay off -
summation - crowing glory - end piece
- last act - swan song - conclusion -
afterpiece - windup - finish

#Tohu

Level One
Level Two
Level Three

#Documentary

Pre-production
Production
Post-production

#Exegesis

Beginning
Middle
End

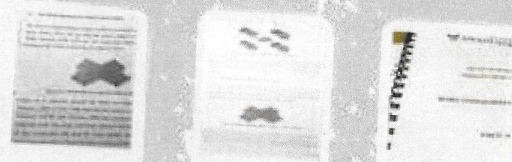
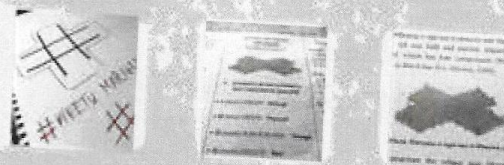
#Journal

Beginning
Middle
End

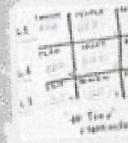




DOCUMENTARY



EXEGESIS



JOURNAL



In the documentary, we are visually told about the thesis in a creative sense. Moving to the exegesis, we have an academic approach to resolving a strategic structure which takes us to the ultimate in academic understanding together with the documentary.

The documentary approach introduces the reader to the author and broadcasting background. It puts the reader into an early understanding of the direction in which the thesis will move. The programme is not a traditional form of thesis. It simply uses film to create an introduction and explanation of the thesis, in its early form, whereas the exegesis takes us through the whole process of examination, research, modelling and evidence processes. The exegesis explains the model around which the process develops.

The journal is an in-depth evaluation and reflection on my own thinking of the imagination that went into the structuring of my thesis.



Kei hea taku reo karanga ki oku Tipuna?

WHĒTU MARAMA

Upon enrolling for my PhD studies at Te Whare Wānanga o Awanui-ā-rangi it was clear to me that I wanted to take full advantage of the prior knowledge acquired throughout my career as a television director and producer.

I believed that the years I spent as a Māori television reporter and director who worth formalising as a PhD study. The notion I had was that twenty years of my professional work held much knowledge, teachings passed on to me that may be of use to generations of Māori television programme makers of the future. I have learned and gained a lot of experience during my working years; people I have interviewed, places I have travelled, varying forms of Māori culture that I have been exposed to and what life in the television world entails.

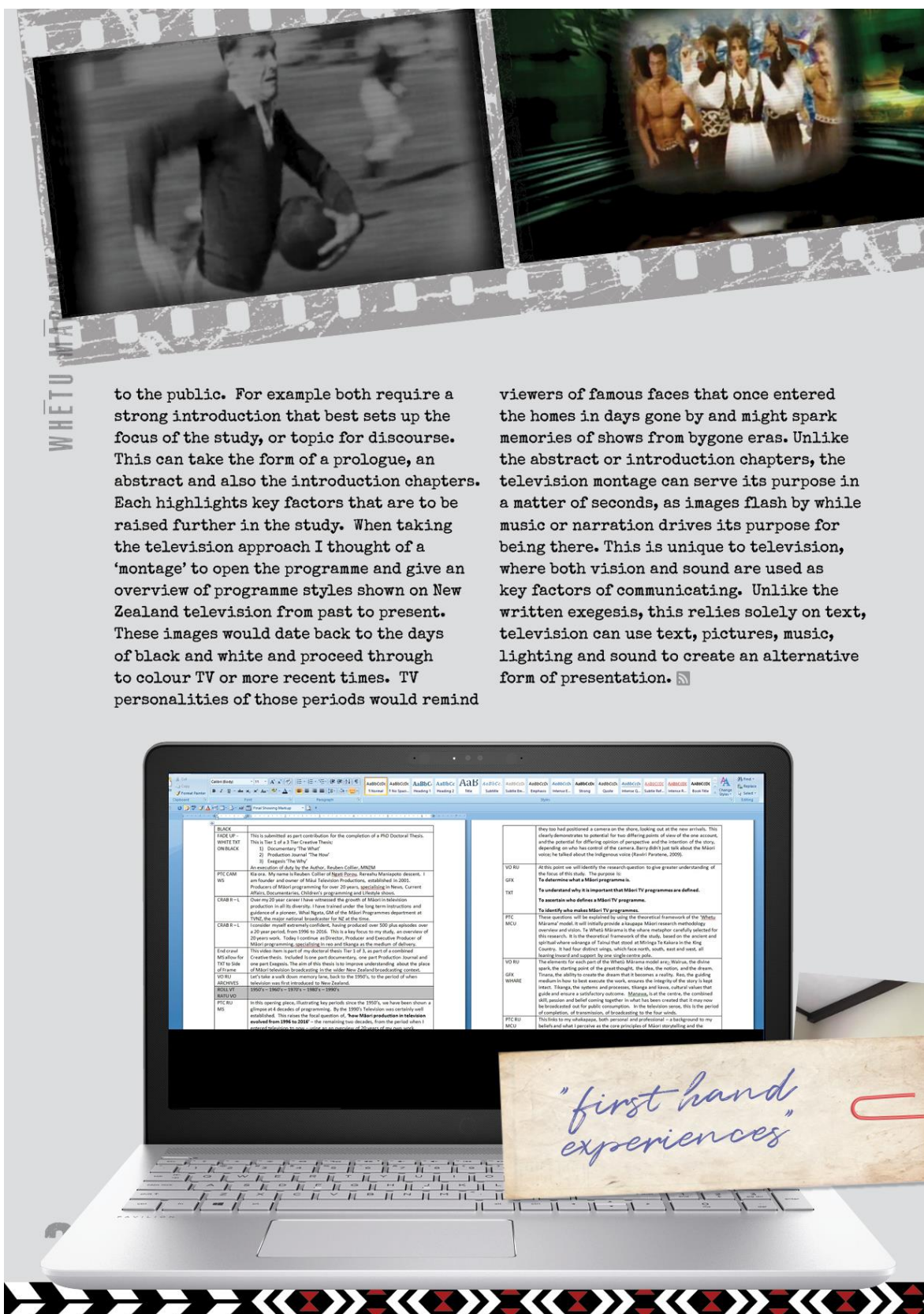
Right or wrong these are first hand experiences that have influenced and shaped my life as a long serving Producer and Director of television. At the age of 45 I often ponder on the fact of what can I do with this knowledge? How can I best transfer it to another generation? The PhD journey was looking more and more inviting every day. I was interviewed by Professor

Virginia Warriner and found myself struggling to explain what exactly would best suit me. Was it Māori studies, but why do I need to qualify myself as a Māori? Was it indigenous or more directed at Māori? Could it be that it was more in fact about education? I felt that television had such broad appeal, having contact with all the disciplines offered. She asked, "What would you like to do your thesis on?" I replied, "I'd like to submit a documentary as my thesis" on Māori television and surviving in such an uncertain industry. After much deliberation it was decided upon that I would attempt a 'Creative' thesis that would allow me to undertake PhD studies in a way that not only met the university's requirements but also allow me to complete and submit in a design more fitting to creative individuals such as myself.

Both documentary and exegesis share common aspects when presenting themselves



2



It is critical to understand the journal now moves from explaining the tohu to using the tohu to make clear the processes taken to complete the exegesis and documentary.

Each of the nine cells highlights key process to complete the exegesis and documentary using the tohu principles.

The three levels are further confirmation showing the order of due process for each, from beginning, to middle, to end.

So, let's move on to use the Tohu starting with 'Concept'.

CONCEPT

dream - vision -
whakakitenga - new
vision - new hope -
visualise - rationale -
mātauranga Maori - values
- commitment - profession
- initiate - outset -
directive - alternatives
- foundation - premise

PEOPLE

discussion - sharing -
visioning - Kotahitanga
- experiences - issues
- endorsement -
discussion - obstacles
- skill base - crew -
teamwork - Supervisor
- Producer - profession -
communicative

RESEARCH

elements - researchers
- writers - document-
ary - contrast - linking
arguments - indicators
- options - analysis -
scrutiny - fact finding -
literature review - method
- inquest - story board -
navigation - witnessing

PLAN

critical process -
coordinating resources
- leads - management -
shooting script - bullet
points - key points -
studio - strategy - travel
- safety - process - balance
- distribute -
quality reached

DRAFT

shoot - footage - data -
collection - outstanding
- blueprint - story line
- structure - word count
- data - scenes - scripts -
untreated - raw - content

REFINE

filter - clarify -
plotting - proof read
- notations - hardcopy
version - paper edit
- shot list - order
- critical analysis -
censor - viewpoint

EDIT

alter - compose - delete
- condense - check -
responsibility - themes
- sequences - receptivity
- amend - polish - proof
- rephrase - evidence
- cited - improved
synonyms - technology -
operations - soft copy

REVIEW

examine - counter forces
- grammar - audit -
inspect - check - rethink
- alter - modification
- reconsideration -
reexamination - polish
- update - confidence -
approval - Fine cut

FINALE

master cut - conclusion
- end - satisfaction - on
time - outcome - wrap -
sound mix - color grade
- standards - print -
bind - tweak - quality -
broadcast - publish

CONCEPT

The concept is born out of the unseen and is generally envisaged in the mind. The idea is evolving in the mind, growing like a vine. In this case, thought comes together in a seemingly tangible form.

It is now critiqued in the mind and may take a different form again, but never departing too far from the original. It is always subject to a growing and better vision. It is not static, it grows, it evolves, it shows shape and form, and eventually, it becomes a highly desired expression - from a dream to a reality. The journey begins.

CONCEPT

dream - vision -
whakakitenga - new vision
- new hope - visualise
- rationale - mātauranga
Maori - values -
commitment - profession
- initiate - outset -
directive - alternatives
- foundation - premise

PEOPLE

discussion - sharing -
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RESEARCH

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navigation - witnessing

PLAN

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quality reached

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FINALE

master cut - conclusion
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sound mix - color grade
- standards - print -
bind - tweak - quality -
broadcast - publish

RESEARCH PROPOSAL

AWANUI-Ā-RANGI
INSTITUTE

PRIMARY SUPERVISOR
PROF PI'IKE CLARKE

SECONDARY SUPERVISOR
PROF TAI BLACK

AUTHOR
REUBEN COMER

JPEG
PI'IKE CLARKE

JPEG
TAIARUA BLACK

ARIA
ABSTRACT
INTRODUCTION



3. TIER CREATIVE
THESIS

DOCUMENTARY - PRODUCTION JOURNAL - EXEGESIS



CHAPTER OVERVIEW

LITERATURE REVIEW

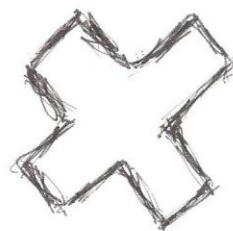
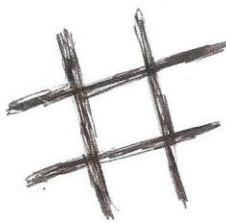
METHODOLOGY

CASE STUDY

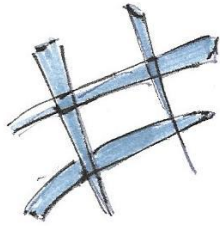
FINDINGS

DISCUSSION

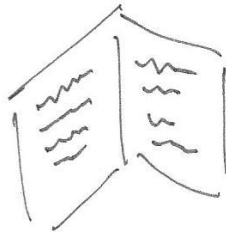
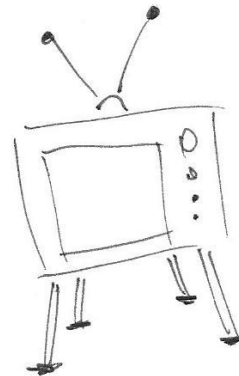
CONCLUSION



HOW HAS
MĀORI TELEVISION
PRODUCTION
EVOLVED
FROM
1996 - 2016?

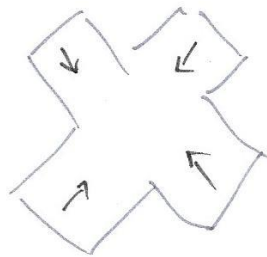
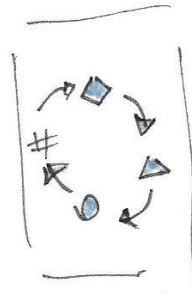


THE WHAT



THE WHY

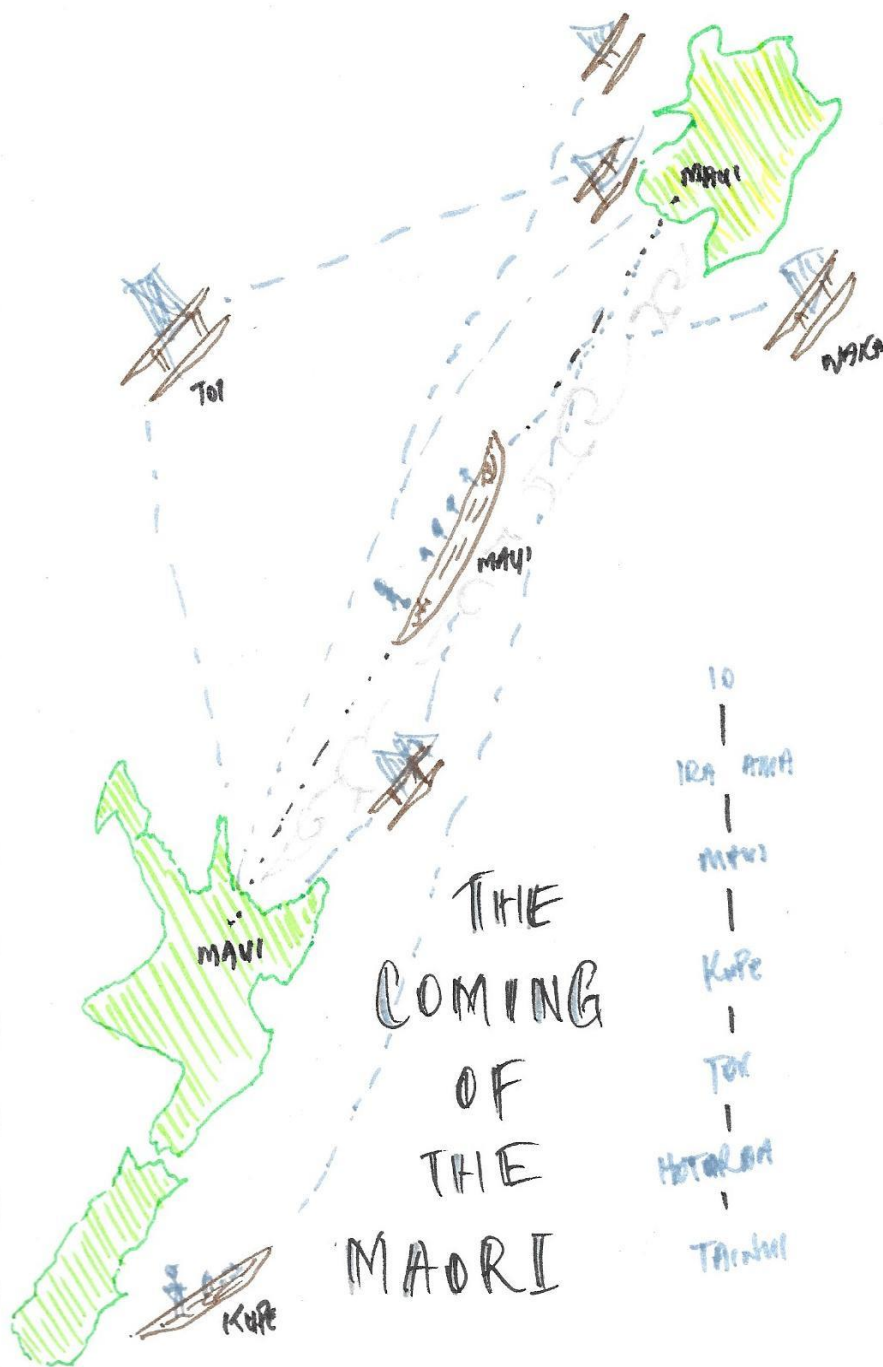
THE HOW





Critical to my understanding of ‘Mātauranga Māori’ leads me to examine the values that have come from my tīpuna, ideas that have been handed down from generation to generation.

The concept itself is an idea, like a journey and navigating into the unknown, just as early Māori would have felt upon viewing an empty horizon. Driven by the metaphor of prevailing winds and shifting tides, against celestial movements these measurements lead us in the desired direction. Such is also the nature of good writing.



WHAKAPAPA

AREPA

WHAKAALO

NOTHING

TIME

DEVELOP

THOUGHT

ORDER

STRUCTURE

DISCUSSION

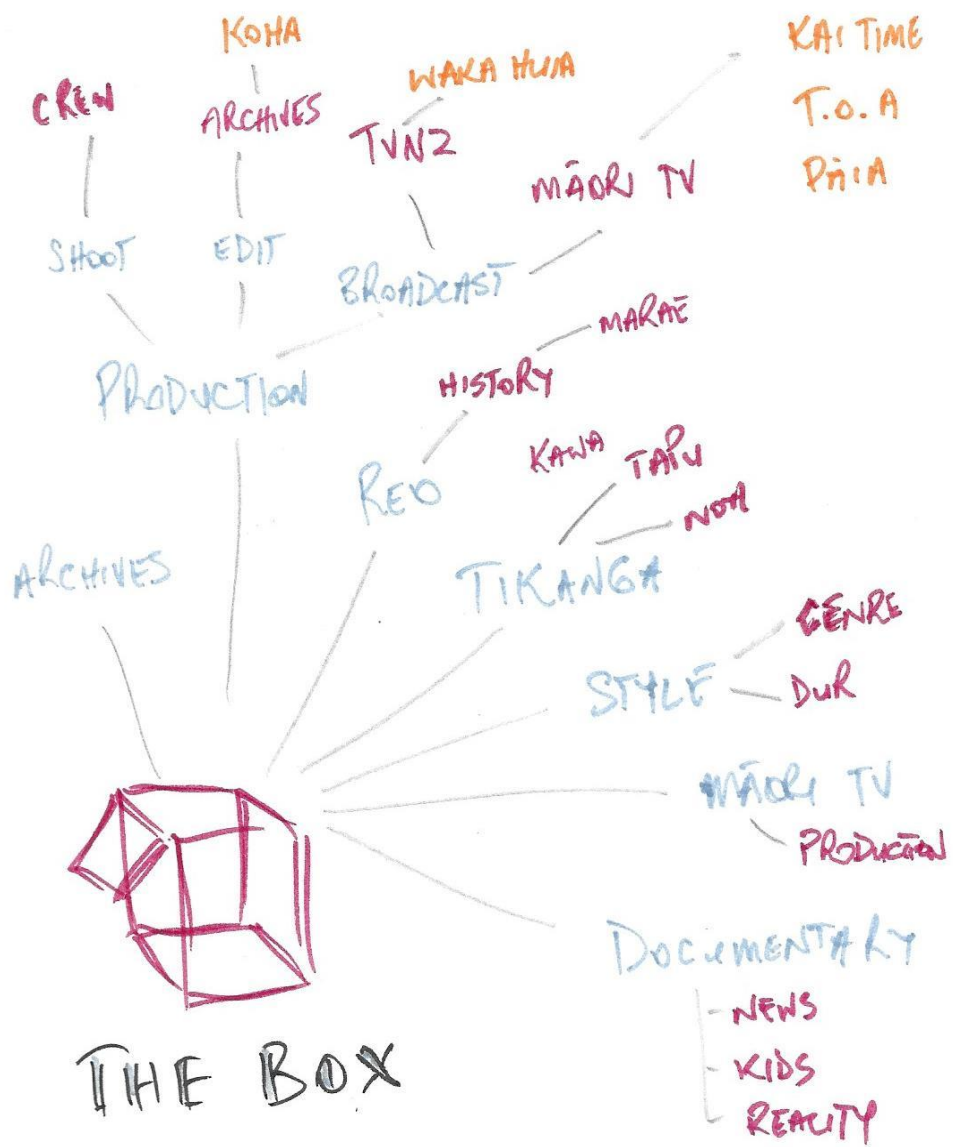
TIPU

IDEA

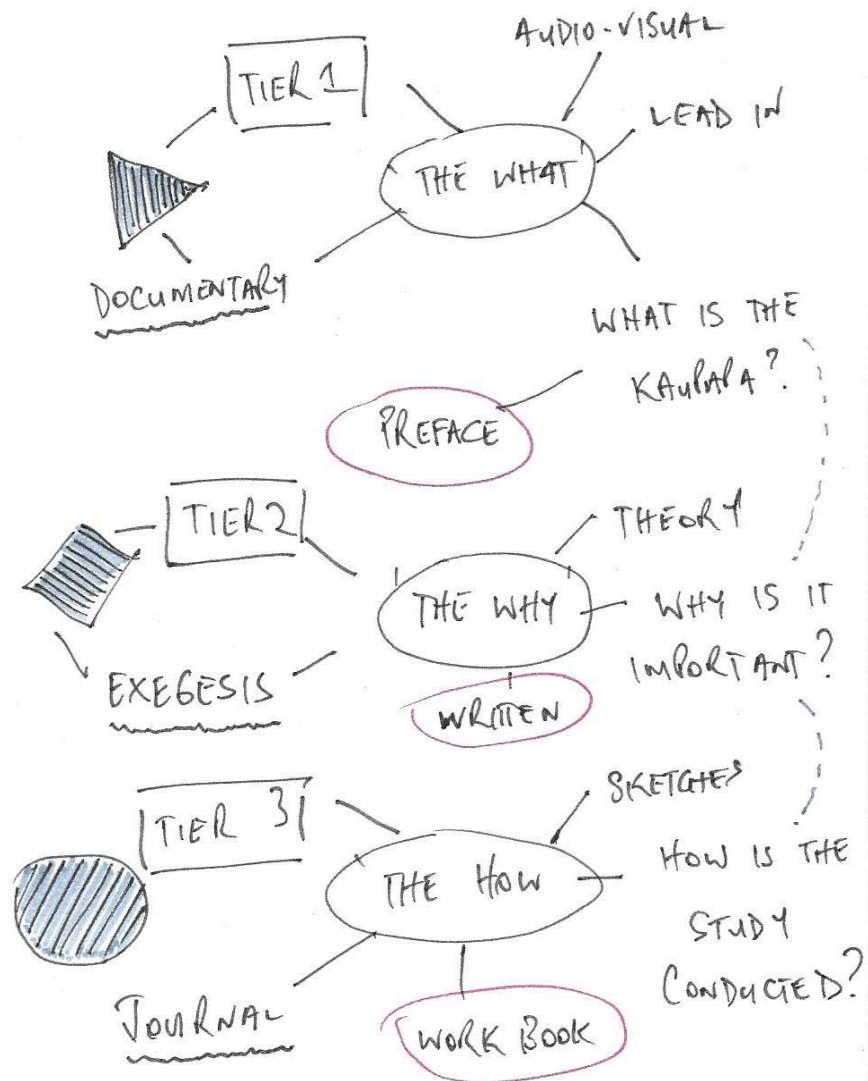
EVOLVE

THREE TIERS

EXEGETIC DOCUMENTARY JOURNAL



CREATIVE THESIS...



1840

TREATY OF WAITANGI

1950's

NO MĀORI CONTRIBUTION
EXPERIMENTAL PERIOD

MĀORI NOT INCLUDED

1960's

NO MĀORI PERSPECTIVE
MĀORI DEPICTION BY
PĀKEHA

MĀORI AS SUBJECTS
TOLD BY PĀKEHA

1970's

NO MĀORI VOICE

REQ PETITION
MĀORI DEPICTION BY MĀORI

MĀORI TAKE CONTROL
UNDER PĀKEHA
PRODUCERS

1980's

NO MĀORI AUTONOMY

MĀORI NEWS IN MĀORI
REQ MĀORI ARCHIVAL
DOCUMENTARIES

MĀORI PROGS DEPT
UNDER PĀKEHA
STATION

1990's

NO MĀORI FUNDING

MĀORI MAGAZINE
MĀORI YOUTH
A. T. N

MĀORI PROGS EVOLVE
FUNDING REMAINS
MINIMAL

2000's

NO MĀORI AUDIENCE

MĀORI TELEVISION SERVICE
MĀORI INDEPENDANT PRODUCERS
HUGE EXPECTATION
MINIMAL SUPPORT

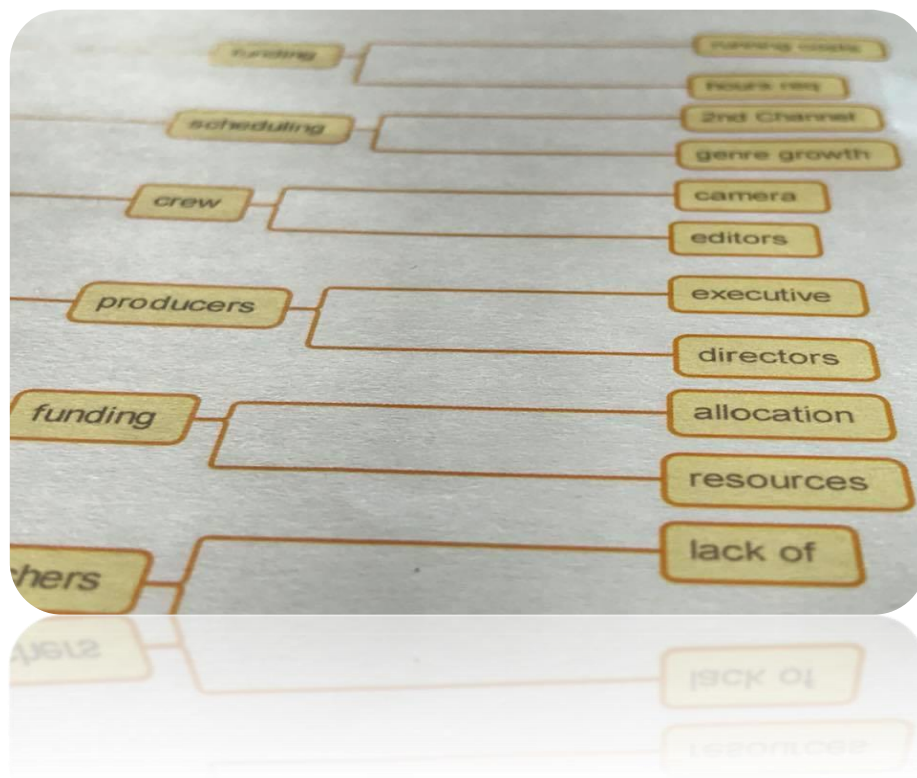
LAUNCH OF MĀORI
CHANNEL AFTER
50 YEARS OF TV
IN NZ



What is exciting about the unseen is the opportunity to unravel a new vision, new hope, new knowledge and a new direction.

As with the exegesis, I saw television as my study based on witnessing from past experiences. I was continually experimenting with ideas to meet the expectations of the concept.

These ideas will eventually need to be condensed to tighten the argument. I was trying to visualise what my future was to be and the new direction toward my thesis.

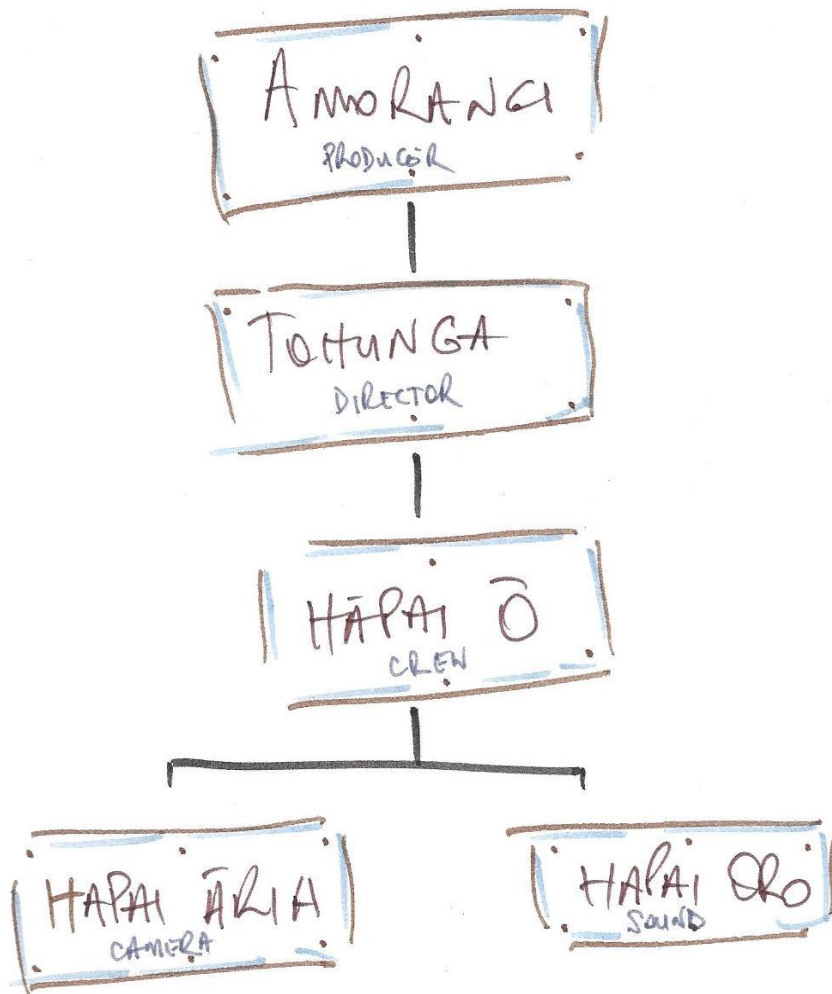


The notion of a documentary came about with the decision that my thesis was about television and to further develop the idea. It was to supply support and work in tandem with the exegesis.

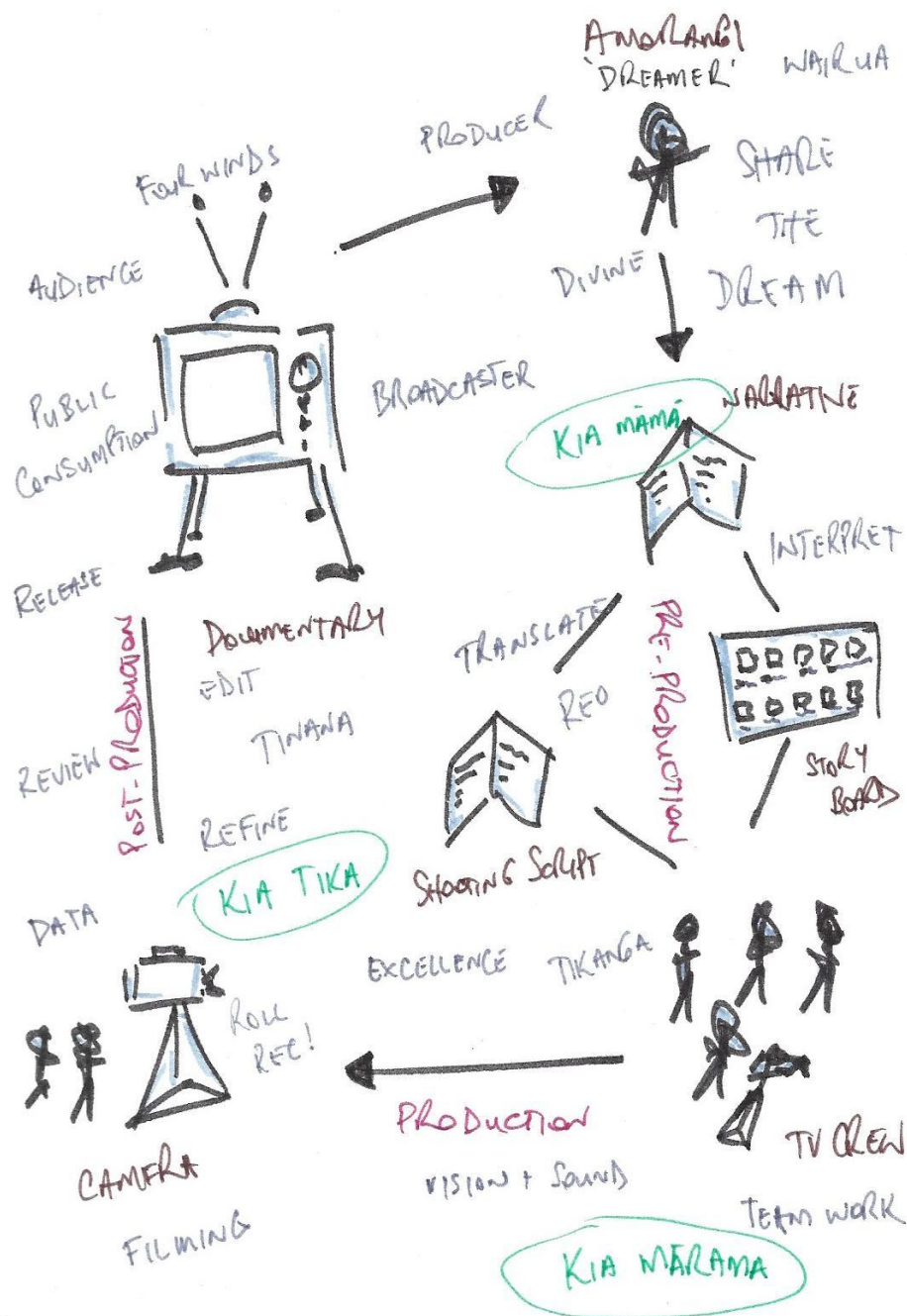
However, I needed to be sure that my definition of a thesis was concise, precise, and digestible to the people to whom I was addressing my thesis; including my examiners, academic readers, researchers, supervisors and student body of Te Whare Wānanga o Awanuiārangi.

It is important that all parties reading this thesis are fully informed about the differences in the structure and arguments in this creative thesis. This is what makes it different from all other theses, and they can witness it from every angle provided.

KOTAHĪ KAHUA I TE RANGI-HE MARANGAI KI TE WHENUA.



KO TE AMORANGI KI MUA. KO TE HĀPAI Ō KI MURI.



3 Tiers - Creative Thesis

This Creative Thesis comprises of three tiers.

DOCUMENTARY



THE WHAT

TIER 1: The first, a video presentation. A 30-minute documentary presented on DVD as a video example. A visual introduction (30,000 words).

JOURNAL



THE HOW

TIER 2: The second is a production journal that illustrates and explains mind mapping concepts and how production is carried out and executed (25,000 words).

EXEGESIS



THEY WHY

TIER 3: The third tier of this creative thesis is the exegesis. This written document comprises of three parts in seven chapters. (25,000 words).

TIER 1 – DOCUMENTARY

The Documentary is what I refer to as **‘The What’**. The Documentary presents a compilation of programmes produced by myself over a twenty-year period. It complements the other tiers by presenting an overview of twenty years’ work using audio and visual representations of Māori stories of great archival value. The overall purpose of the documentary is to convey in a user friendly fashion the essence of this study in a televised presentation to clarify the history of television making from the period of 1996 to 2016.

TIER 2 – PRODUCTION JOURNAL

The Production Journal is **‘The How’**. It is an illustrative presentation of the programme making process. It will be displayed in three clear sections commonly used by programme makers; Pre-production, Production and Post-production. The journal offers ‘behind the scenes’ documentation that is not normally shown to the public as it holds secret formulae in to the way in which the programme maker dreams and designs each programme. Its overall purpose is to give deeper insight in to the programme making process and offer in-house secrets that have taken years to develop.

TIER 3 – EXEGESIS

The Exegesis is **‘The Why’**. It explains the theoretical framework of the thesis and takes in to account seven chapters. Inside the framework is where the research and analysis takes place using the ‘Whetū Mārama’ analogy. The exegesis complements tier one and tier two by showcasing a formal presentation of a document to reach the academic standards required by the institution Te Whare Wānanga o Awanuiāraangi. Its overall purpose is to formalise all information covered by the three tiers with critical analysis of the data gathered.

TIER 1 – DOCUMENTARY

The Documentary is what I refer to as **The What**. The Documentary presents a compilation of programmes produced by myself over a twenty-year period. It complements the other tiers by presenting an overview of twenty years' work using audio and visual representations of Māori stories of great archival value. The overall purpose of the documentary is to convey in a user friendly fashion the essence of this study in a televised presentation to clarify the history of television making in the period of 1996 to 2016.



Documentaries retell Māori stories from past to present.



Māori lifestyles extend Māori creativity.



Miringa Te Kakara is a spirit and source of Māori stories.



From Māori landmarks media stories are told.



Television is a new voice for Māori.



Reflecting a new way of telling Māori stories.



Opportunity for Māori personnel.



An overview of my work.



War and peace abroad.



Camera at home and abroad.



Māori stories valued overseas.



International awards and acclaim.



The documentary gave me an opportunity to initiate a new idea, to settle the idea, and allow it to grow into a different form. I added television to my thinking, and that produced a string of values to what my concept of television was.

A string of ideas grew out of this single idea and from this emerged tier two of my thesis. The documentary comes with a powerful sense of direction that leads to greater understanding of the nature of the creative thesis.

So, driving the processes are the values derived from both the exegesis and documentary illustrating a powerhouse of ideas.

TE MANA O

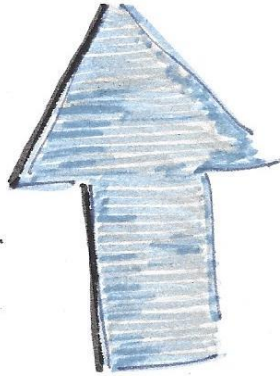
REO PAKETIA

KEI HEA

TAKU

REO ??!

ARTICLE 3



TE TIRITI O WAITANGI

KAWANATANGA
PARTNERSHIP?



ARTICLE 1

TINO KANGATIRANGA
PROTECTION



ARTICLE 2

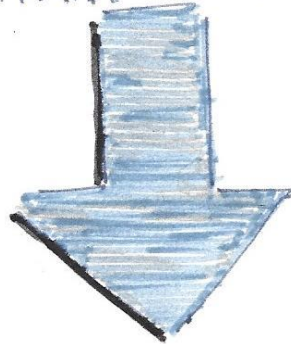
1972

REO PETITION

TO

PARLIAMENT

ARTICLE 2



REO MAORI

ORITENGA
PARTICIPATION



ARTICLE 3

WAIKUA
BELIEFS



ARTICLE 4

TE REO MAORI

TV PROGRAMME

KIA MĀMĀ

BEGINNING

WE SIT AT
DESK, BUSY
WRITING, FILES, BOOKS
(PIC)

PRE-PRODUCTION

TE KōLE-TE Pū

CONCEPT - RESEARCH - DEVELOP - FORMAT - SCRIPT

RESEARCH + DEVELOP

KIA MĀRAMA

MIDDLE

CAM CREW
IN
HAMILTON 3 CAMS
(PIC)

PRODUCTION

TE WĒU-TE MŌRE

CREW CALL - CALL SHEET - TIMES - DATES - GEAR
TALENT - LOCATION - PHONE NUMBERS - PLAN - CREW
GATHERING OF DATA - CONTENT - MATERIALS - SOURCES

KIA TIKA

END

MAT IN
EDIT SUITE
TIME LINE
(PIC)

POST PRODUCTION TEAKA-REI

FOOTAGE - SHOT LIST - PALER EDIT
EDIT OFFLINE - IN - MUSIC - ARCHIVES
ORIGINAL ANALYSIS - REPORT - CONFERENCE

2

Remove your Director's hat and put on your Researcher's hat

WHĒTU MARAMA

I was introduced to Professor Pi'ikea Clark, an academic and artist from Hawai'i. Pi'ikea quickly understood my stance as a broadcaster, an artist, a creative, often referring to me as a creative, or an artist. These were terms that were unfamiliar to me and they are not often used in television.

However I was aware that I was entering a new realm, one of education and not one of television. So I had to be open to new learnings, new concepts, new ideas and new jargon. Over several sessions, Pi'ikea and I discussed my PhD approach to television and how this might be best conveyed in the form of a thesis.

Pi'ikea was very patient in hearing me out as I explained the numerous factors that influence television making and more importantly the factors that impact on Māori programme makers. This took several meetings and sometime lengthy discussions which I attribute to my personal drive and passion for the betterment of Māori television and television in New Zealand on a whole.

My Supervisor Pi'ikea steered me toward thinking along the lines of a historical timeline that allowed me to visualise historical accounts and key periods that had occurred and had impact on the

evolution of Māori television production in New Zealand. Often, Pi'ikea would tell me to take off my television producer's hat, and put on my researchers hat.

This often puzzled me as I thought that what I was sharing was in fact contributing to the study – perhaps not. There were many key factors swirling around in my head yet it soon became apparent that not all could be realised, discussed or addressed in the one thesis.

I then became aware that perhaps post doctoral publications might better serve this view better. Even the idea of sharing as lectures might be a potential avenue to pursue at the completion of the study – a practise that I was very familiar with and fond of as a lecturer in my younger years at The University of Waikato. So discussion continued. ■





PEOPLE

In order to further develop a concept, I needed to work with a variety of people who may well help me because it is on reflection, a filtering process, which gives us a far greater understanding of our issues under discussion.

To get feedback from all these parties was essential if I was to get on track and ensure that there would be no turning back. So, endorsement was essential. It was necessary to surround myself with these kinds of people. Every person brings with them extraordinary skills, providing greater diversity, and therefore strengthening the argument.

CONCEPT

dream - vision -
whakakitenga - new vision
- new hope - visualise
- rationale - mātauranga
Maori - values -
commitment - profession
- initiate - outset -
directive - alternatives
- foundation - premise

PEOPLE

discussion - sharing -
visioning - Kotahitanga
- experiences - issues
- endorsement -
discussion - obstacles
- skill base - crew -
teamwork - Supervisor
- Producer - profession -
communicative

RESEARCH

elements - researchers
- writers - document-
ary - contrast - linking
arguments - indicators
- options - analysis -
scrutiny - fact finding -
literature review - method
- inquest - story board -
navigation - witnessing

PLAN

critical process -
coordinating resources
- leads - management -
shooting script - bullet
points - key points -
studio - strategy - travel
- safety - process - balance
- distribute -
quality reached

DRAFT

shoot - footage - data -
collection - outstanding
- blueprint - story line
- structure - word count
- data - scenes - scripts -
untreated - raw - content

REFINE

filter - clarify -
plotting - proof read
- notations - hardcopy
version - paper edit
- shot list - order
- critical analysis -
censor - viewpoint

EDIT

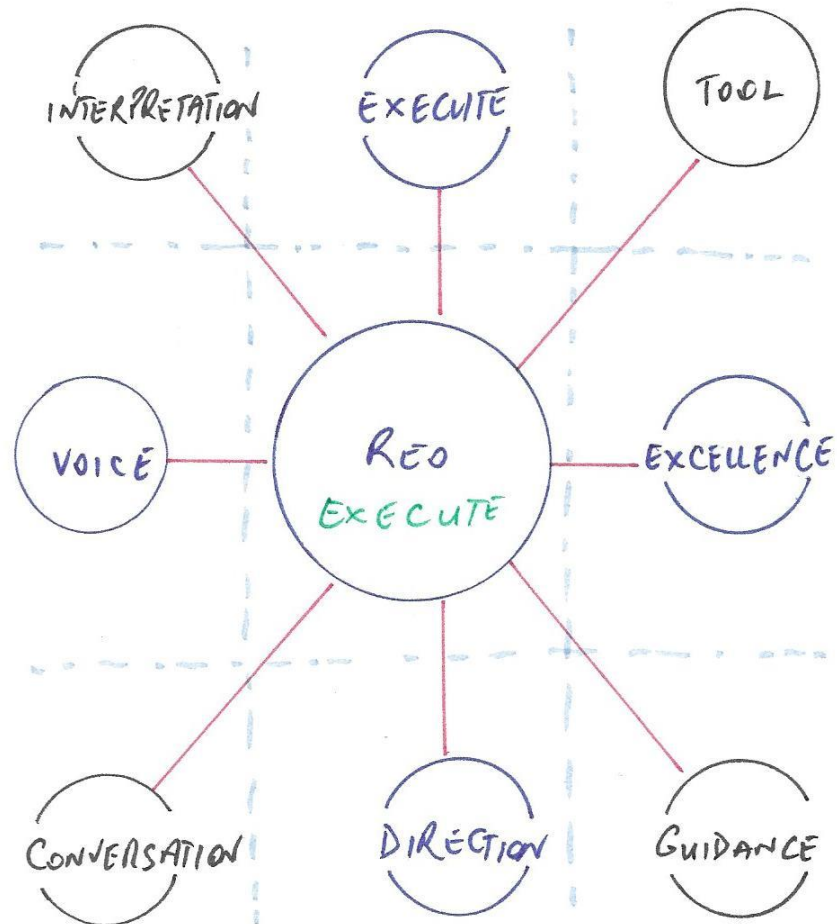
alter - compose - delete
- condense - check -
responsibility - themes
- sequences - receptivity
- amend - polish - proof
- rephrase - evidence
- cited - improved
synonyms - technology -
operations - soft copy

REVIEW

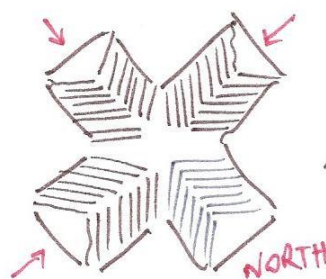
examine - counter forces
- grammar - audit -
inspect - check - rethink
- alter - modification
- reconsideration -
reexamination - polish
- update - confidence -
approval - Fine cut

FINALE

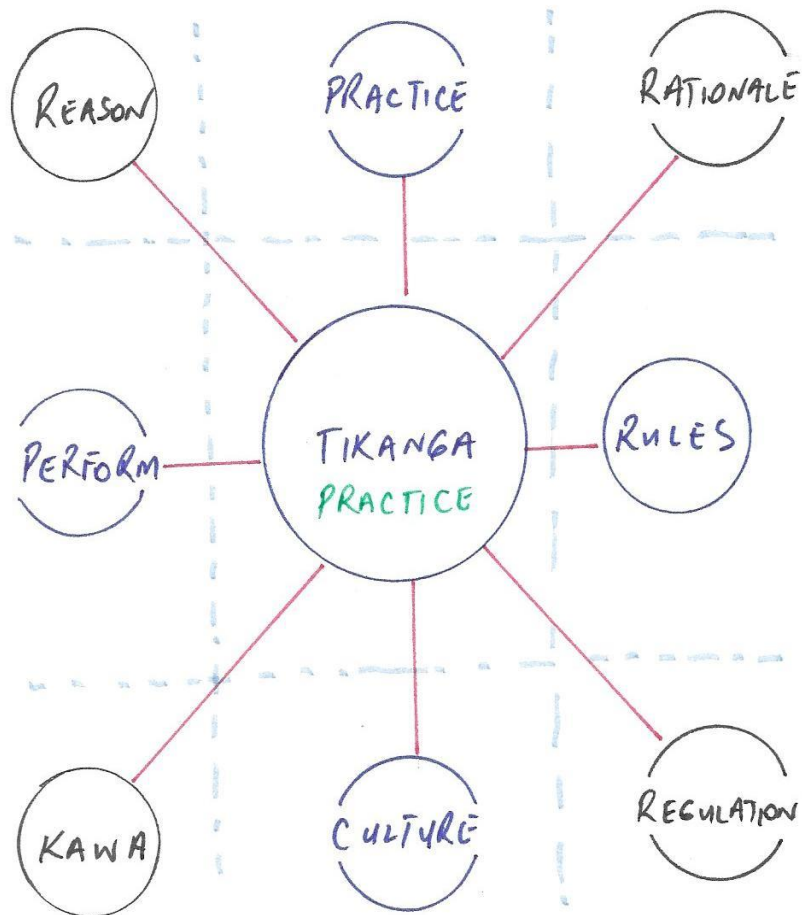
master cut - conclusion
- end - satisfaction - on
time - outcome - wrap -
sound mix - color grade
- standards - print -
bind - tweak - quality -
broadcast - publish



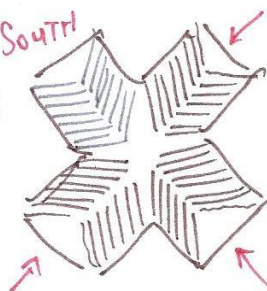
REO GIVES
DIRECTION AND
ORDER TO
EXECUTE.



IT REFLECTS
THE POWER OF
THE MIND AND
MENTAL
ABILITY.



TIKANGA CAN BE
SEEN AS PLANNING
AND REVIEWING.



EXPRESSIONS OF
ACHIEVEMENT
EXCITEMENT AND
TOLERANCE.

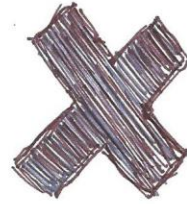
KO TE AMORANGI KA MUA



WHARE TOI MĀORI

AMORANGI

DREAMER
PRODUCER



WHARE WĀNANGA MĀORI

TOHUNGA

INTERPRETER
DIRECTOR

RANGA-TIRA

CO-ORDINATOR OF RESOURCES
PRODUCTION MANAGER

MĀORI INDEPENDANT
PRODUCTION HOUSE

MĀORI INDEPENDANT
PRODUCTION CREW

HĀ PAI Ō

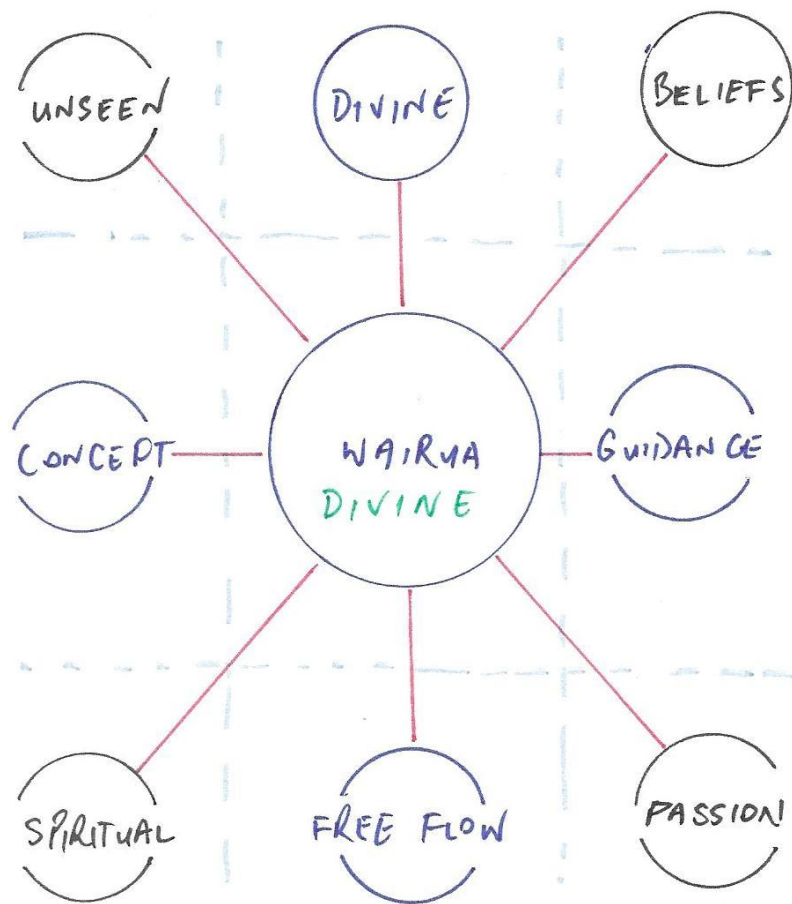
SKILLED PERSONNEL
FILM CREW

KO TE HĀPAI Ō KA MUA

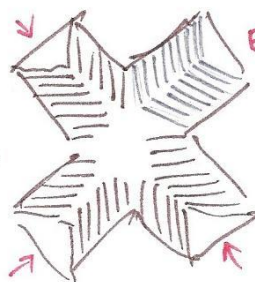
In a Māori community issues are discussed in which the discussion grows around curiosity about the unforeseen, the unforeseeable and the perceived dangers, coming from a people who understand the dangers of sea voyaging.

In a similar way, there are also warning signs for the person conceptualising this idea that there may be many obstacles in the way before the journey can be safely started. This amounts to early and proper planning.

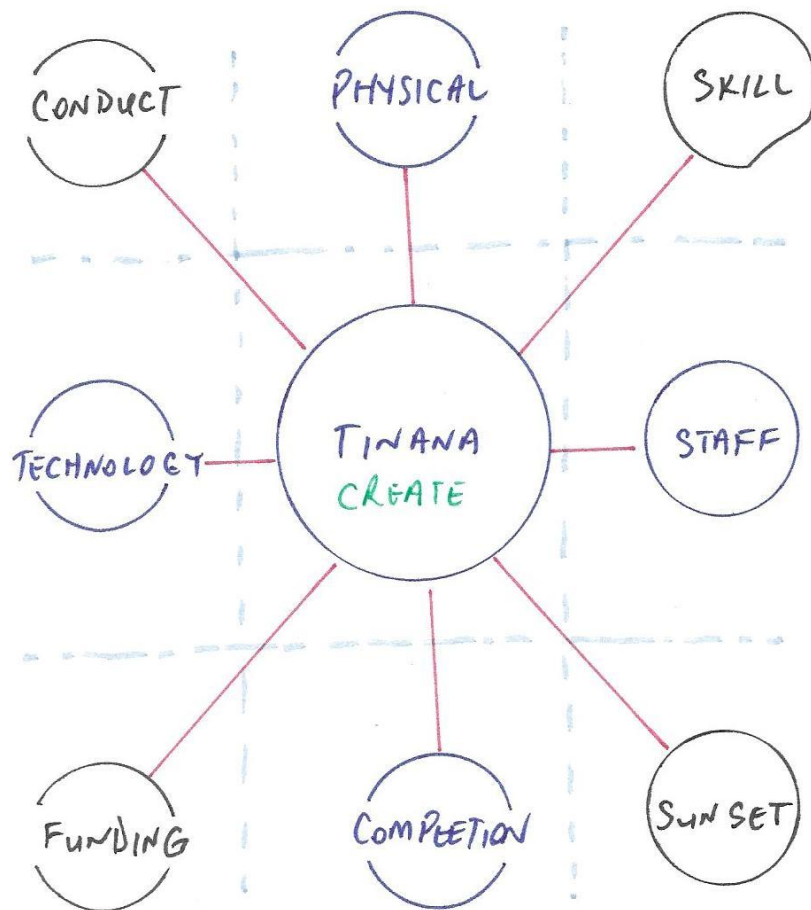
Māori spiritual values help to widen the scope of the study and give body to the growing tensions necessary yet provide clarity and dampen concerns.



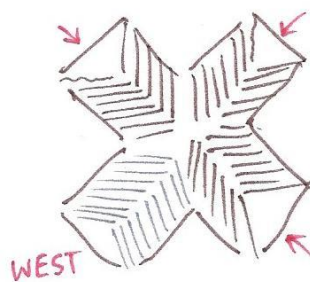
WAIKUA IS THE
UNSEEN, THE
METAPHYSICAL AND
SPIRITUAL.



EAST IT PROVIDES
DIVINE KNOWLEDGE
AND EXCELLENCE
OFTEN BEGINNING
WITH DREAMS.



TINANA IS THE EMBODIMENT OF A PRODUCTION COMPLETED.



PRODUCTION MUST BE MANAGED TO ABSOLUTE COMPLETION.

MUKA ~~TAU~~ TANGATA



EHARA TAKU TOA I TE TAKUTAHU

In the exegesis, the person from whom I received the earliest advice and direction was my supervisor. He discussed my topic and while it appeared a standard PhD thesis was in mind, he re-directed me toward a creative thesis.

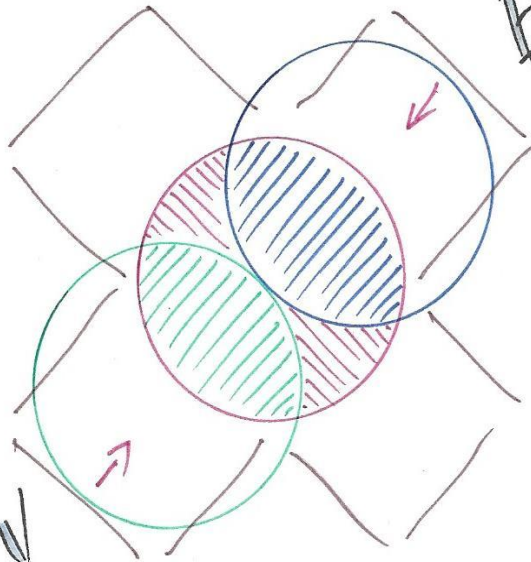
This gave me a sense of precaution, fear of a new and different adventure, something I was not accustomed to and so it was a natural human instinct to be somewhat reserved, cautious and questioning.

He changed it from a typically written thesis to a composite thesis made up of a mix of structured sentencing and compiled imagery.

ELEMENTS

WAKUA - TINANA
REO - TIKANGA

E WAKUA



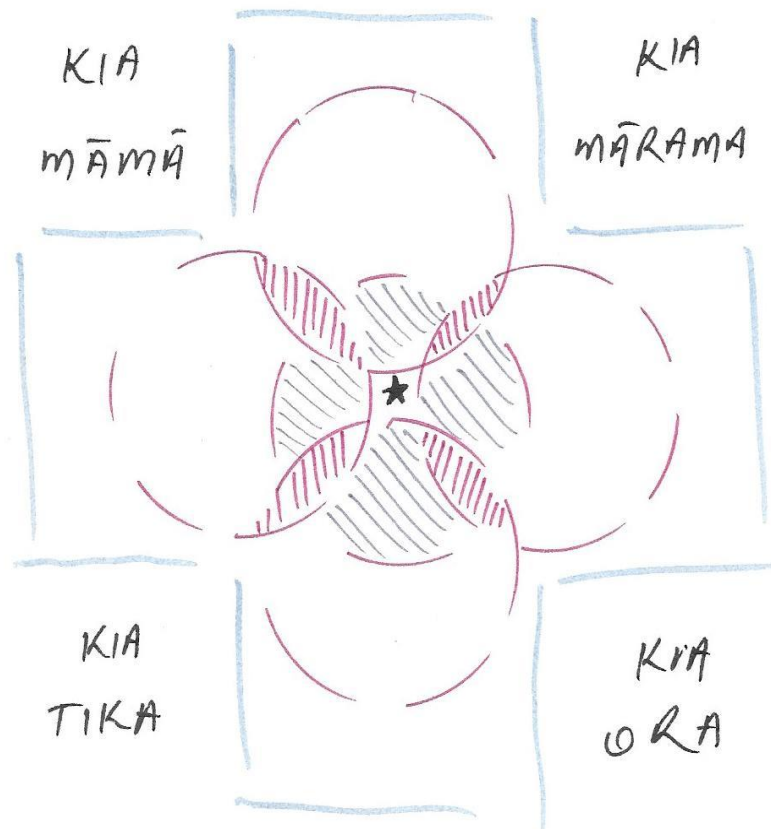
TINANA

TIKANGA

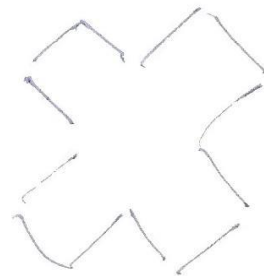


\$ REO

PRINCIPLES OF THE WHETŪ MĀRAMA MODEL.



TUATARI, KIA MĀMĀ
 TURUA, KIA MĀRAMA
 KA MUTU, KIA TIKĀ.



Radio and Television Mar. 30 — April 5

Listener

15c

Marama Martin



KRESKIN QUIZZED/JAMES CAMERON/SONIC CIRCUS

Te Ao Hou

THE MAORI MAGAZINE

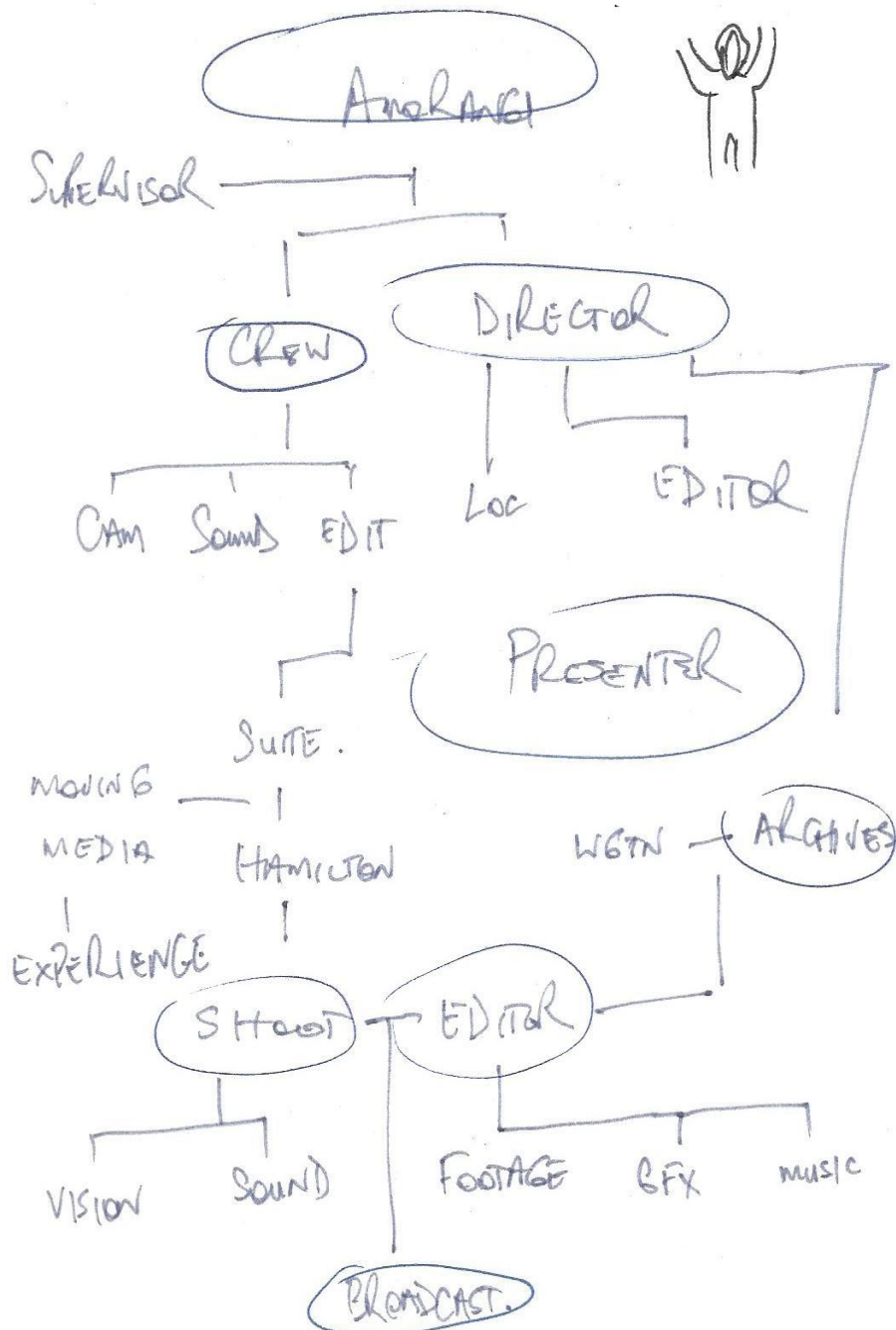
March
1962

NUMBER 38

2s 6d



WAI KA HUA = WAI KA TOHU



In the documentary there is a different association of people required, bringing different skills, satisfying a different approach to the plot. The people who would need to be required are highly skilled professionals, preferably with years of experience in Māori television production.

Professionals are required from the top down, and each role is critically important to the success of the production. Back up services are also of great importance to maintain the proper continuity of the programme in the event of their not being available, as many are contractors.

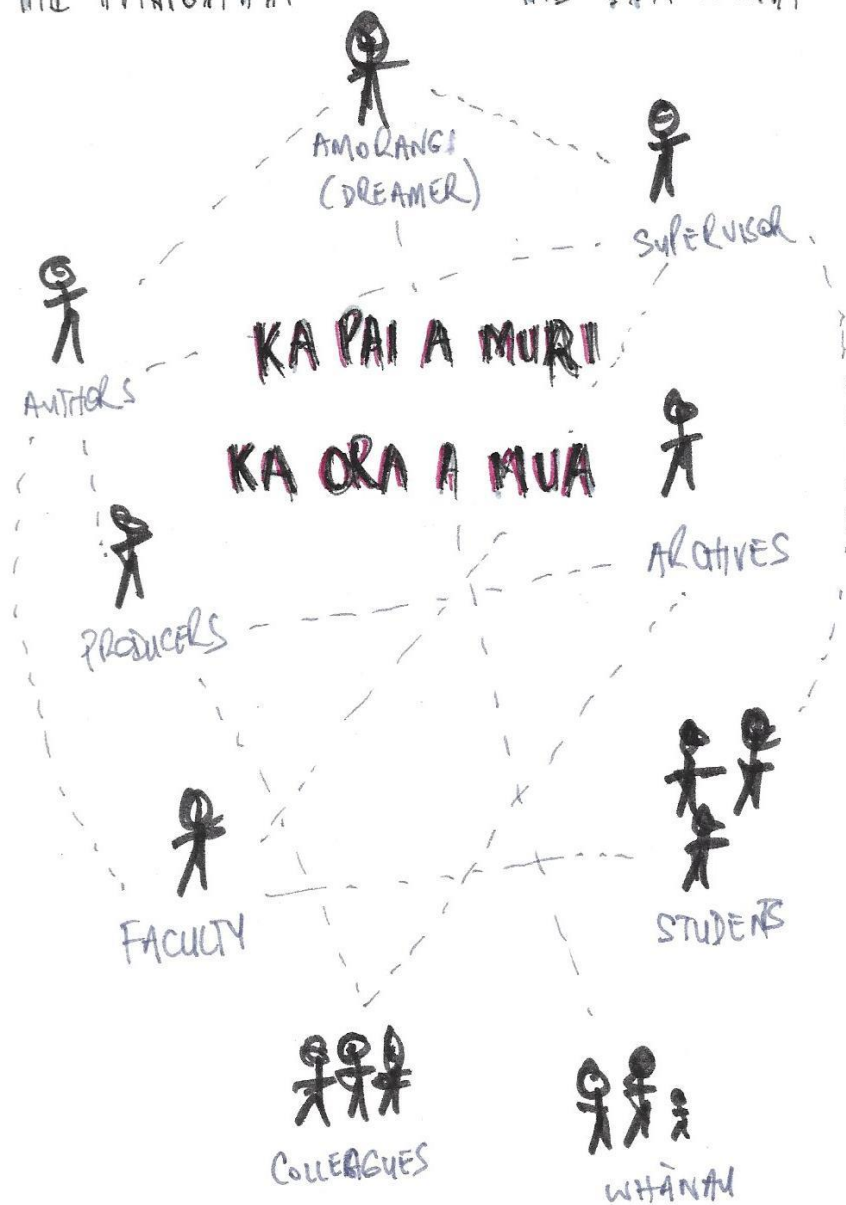
Where in the exegesis, it relies on the individual, in contrast, the documentary relies heavily on a team of highly skilled personnel.

YOU'RE ONLY
AS GOOD
AS
YOUR NEXT.

HE AHA TE MEA NUI O TE AO?

HE TANGATA

HE TANGATA



3

Nga Kete e toru o te Wananga

WHĒTU MARAMA

While working toward the Research Proposal for submission to the RDC committee, it was important to examine the three tiers and evaluate how I could best distribute information evenly as a combined thesis. It was important to me to cover all key points yet not be too repetitive when covering the same grounds. My dream was for more of a story than a study, yet meet the standards required by the PhD.

This required me to firstly identify the chapters for the exegesis. Secondly, to consider a similar format as a documentary style of format and thirdly to do similar when considering the journal layout.

In this case I wanted to establish the notion of storytelling, in particular, with regard to ancient Māori storytelling. The iconic name of Māui appeared in my mind and dominated the thinking process. I am not sure if this is coincidental or purposeful however, Māui became the starting point for draft writing to take place. The name Māui and also the nature of the ancestral demi god is relevant in several ways. Firstly, he is well known throughout Polynesia so therefore has international appeal. Secondly, he is a character who challenges the status quo and treads new ground always seeking alternative ways to improve current lifestyle and human practices. This I felt was certainly relevant to my study in the way in which Māori have adopted television as a new form and medium for maintaining the art of storytelling. Thirdly, Māui

is also the name chosen for my company, a Māori independent television production house which too plays a significant path in my study as several of the case studies raised were produced by Māui Television Productions.

I wanted my thesis to be a living study, interactive and understandable to a young Māori audience. I did not want my thesis to sit on a library shelf gathering dust but that it might be one that appeals to researchers of television and that it would capture their attention and interest from the first page onward. After all, I wanted my thesis to be a living document - one that would be read and used by students, or future practitioners of Māori television programming.

There was a lot of internal debate when trying to identify what language I would write in. The fact that this study would have three tiers served the personal approach to my thesis well. It allowed me to use a 'documentary' element to further reinforce and give evidence to arguments raised in the written exegesis component.

This was the type of analysis taking place at the start of the exegesis even before turning on the computer. Pi'ikea and I had spent several months discussing around the white board. 📄

6

TIER 1
30,000 words VIDEO REPRESENTATION - DVD??

TIER 2
25,000 words JOURNAL - MAPPING THE PROCESS - SCRIPTS - EXERCISES - THAT DEVELOP AS THAT DEVELOP

TIER 3
25,000 words WRITTEN EXEGESIS - FORMALISING THE ANALYSIS

3 Tiers - Creative Thesis

This Creative Thesis comprises of three tiers.

DOCUMENTARY



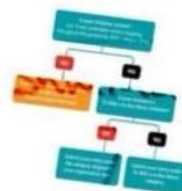
THE WHAT

TIER 1: The first, a video presentation. A 30-minute documentary presented on DVD as a video example. A visual introduction (30,000 words).

TIER 1 - DOCUMENTARY

The Documentary is what the programme is about.

JOURNAL



THE HOW

TIER 2: The second is a production journal that illustrates and explains mind mapping concepts and how production is carried out and executed (25,000 words).

EXEGESIS



THEY WHY

TIER 3: The third tier of this creative thesis is the exegesis. This written document comprises of three parts in seven chapters. (25,000 words).

as 'The What'. The Documentary presents a compilation of over a twenty-year period. It complements the other tiers by using audio and visual representations of Māori stories. The purpose of the documentary is to convey in a user friendly televised presentation to clarify the history of television making.

It is an illustrative presentation of the programme making process.

My thesis to be a living study, interactive and understandable

Research and analysis takes place using the 'What' tier one and tier two by showcasing a formal academic standards required by the institution Te Whare. The purpose is to formalise all information covered by the three tiers of the data gathered.

RESEARCH

Research for this purpose begins by looking at all those features which help to give body to the concept and to the people who have added to the deliberations.

The research specifically looks at the different ideas, the strands, the linking arguments and how these might be assembled in a manner that supports the idea and the contribution of others to the idea.

Research is important because it is the substantive evidence which justifies the arguments raised. Evidence may come from multiple sources and can be tested against other research information.

CONCEPT

dream - vision -
whakakitenga - new vision
- new hope - visualise
- rationale - mātauranga
Maori - values -
commitment - profession
- initiate - outset -
directive - alternatives
- foundation - premise

PEOPLE

discussion - sharing -
visioning - Kotahitanga
- experiences - issues
- endorsement -
discussion - obstacles
- skill base - crew -
teamwork - Supervisor
- Producer - profession -
communicative

RESEARCH

elements - researchers
- writers - document-
ary - contrast - linking
arguments - indicators
- options - analysis -
scrutiny - fact finding -
literature review - method
- inquest - story board -
navigation - witnessing

PLAN

critical process -
coordinating resources
- leads - management -
shooting script - bullet
points - key points -
studio - strategy - travel
- safety - process - balance
- distribute -
quality reached

DRAFT

shoot - footage - data -
collection - outstanding
- blueprint - story line
- structure - word count
- data - scenes - scripts -
untreated - raw - content

REFINE

filter - clarify -
plotting - proof read
- notations - hardcopy
version - paper edit
- shot list - order
- critical analysis -
censor - viewpoint

EDIT

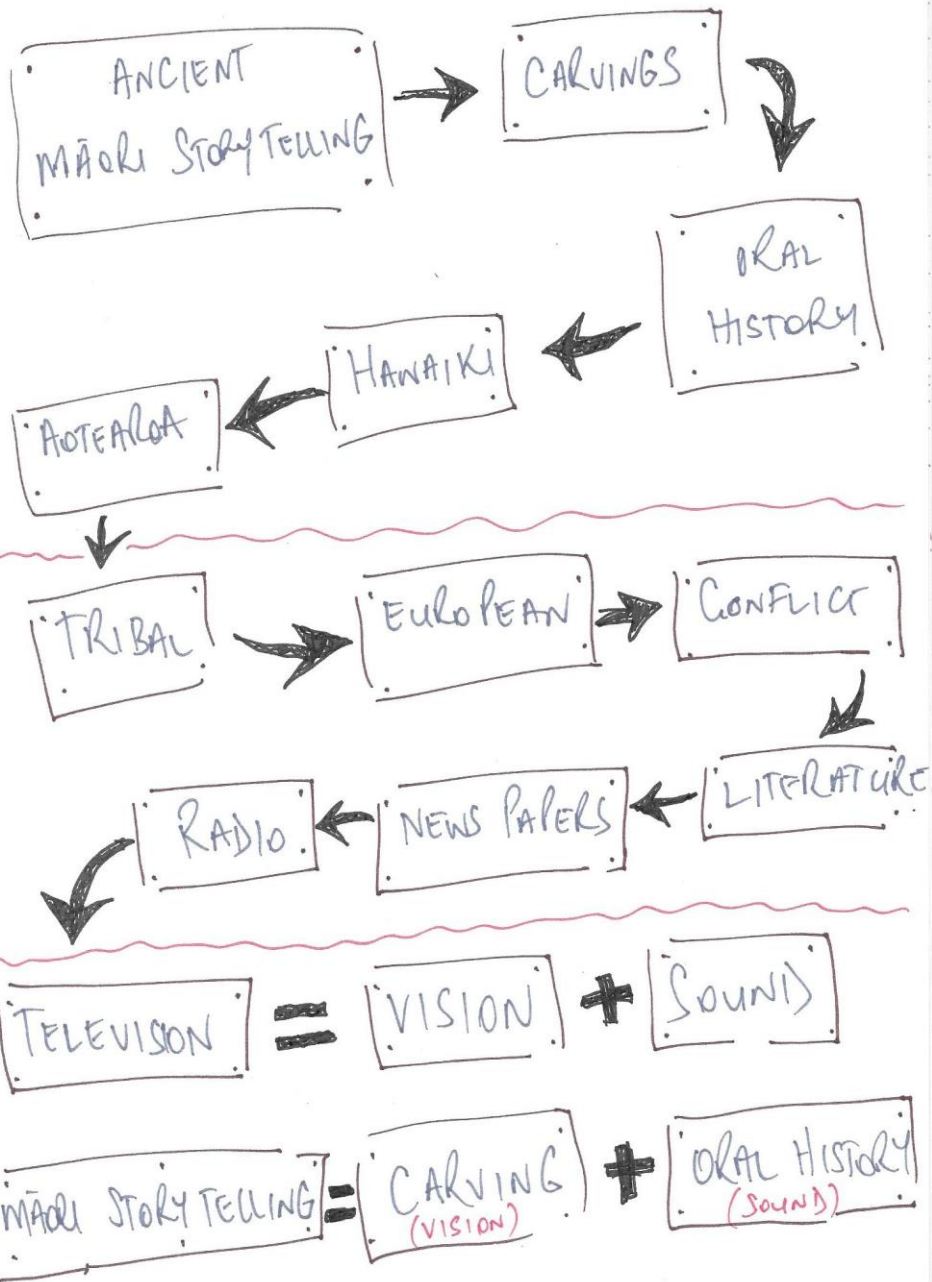
alter - compose - delete
- condense - check -
responsibility - themes
- sequences - receptivity
- amend - polish - proof
- rephrase - evidence
- cited - improved
synonyms - technology -
operations - soft copy

REVIEW

examine - counter forces
- grammar -- audit -
inspect - check - rethink
- alter - modification
- reconsideration -
reexamination - polish
- update - confidence -
approval - Fine cut

FINALE

master cut - conclusion
- end - satisfaction - on
time - outcome - wrap -
sound mix - color grade
- standards - print -
bind - tweak - quality -
broadcast - publish



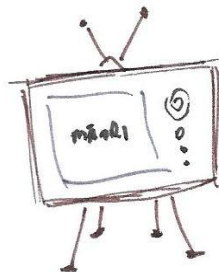
Like the navigators of the Māori world, it was necessary to go in search of navigational indicators, from the sky and the stars, and from the ocean and its currents. From this, it would give them all the option required to embark on the journey into the unknown.

Research from mātauranga Māori points to the fact that experience can be a powerful lead, destinations can be out of sight and still to be discovered, and revisiting can help consolidate the directions required.

#1 1997

WAKA HUIA

DOCUMENTARY
60 MINS



#2 2003

KAI TIME

FIKODS
30 MINS



CASE STUDY

#3 2006

TANGI KI
TE ARIKINUI

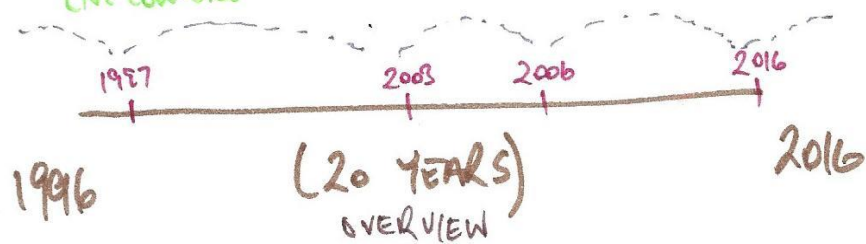
SPECIAL
LIVE COVERAGE

#4 2016

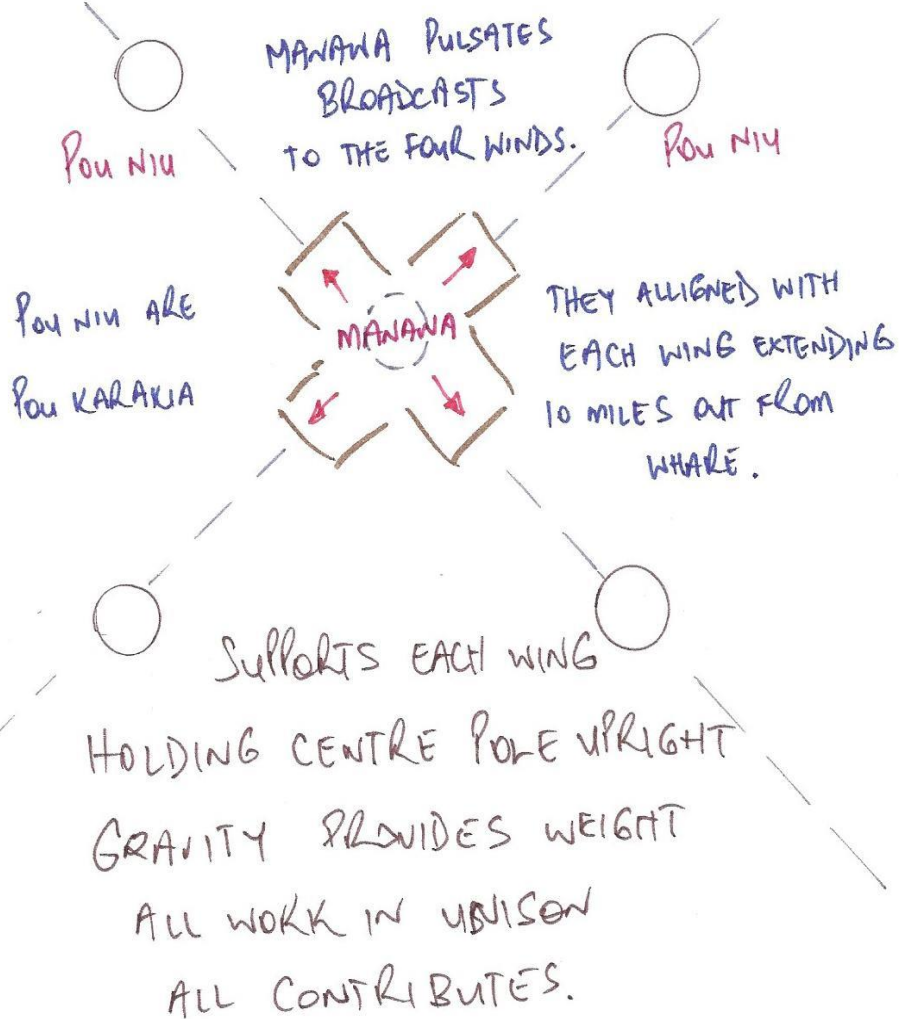
PAIA

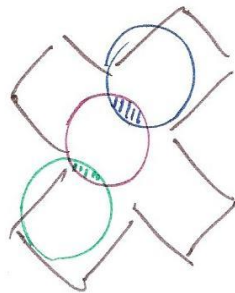
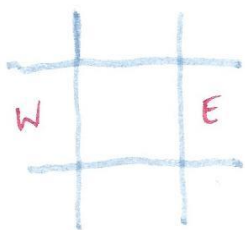
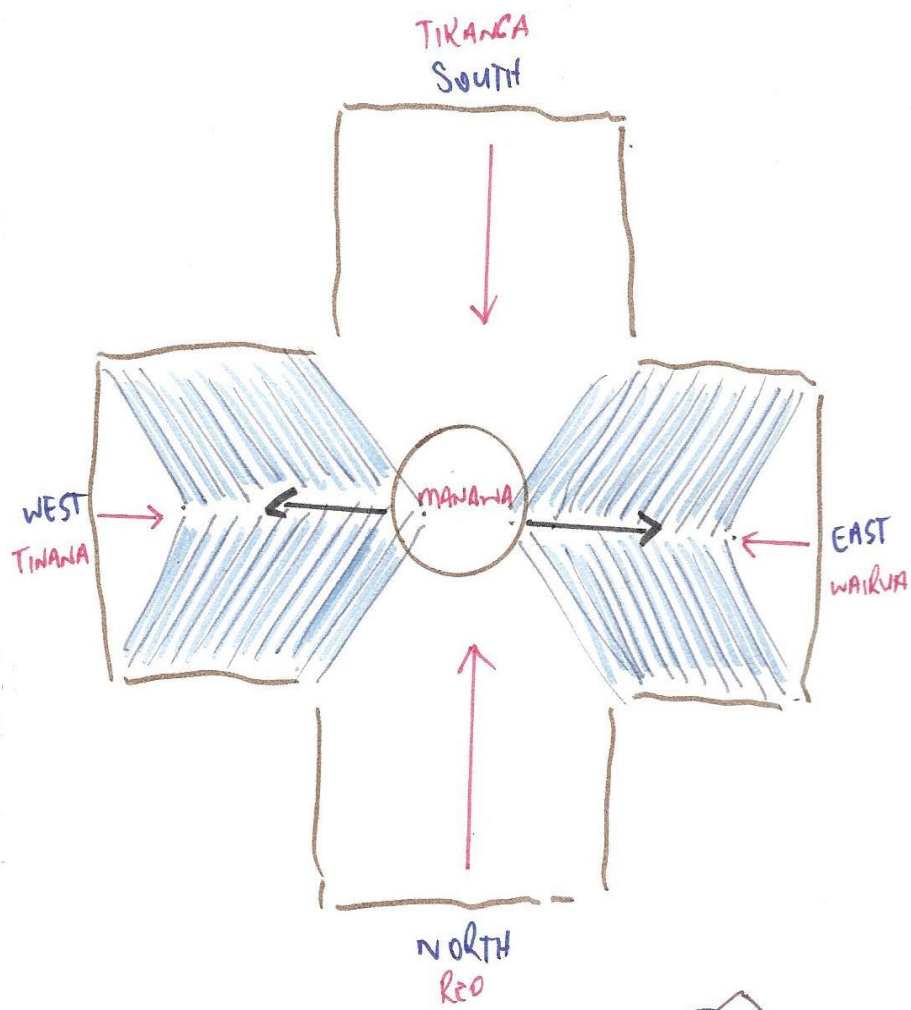
KIDS
9 MINS

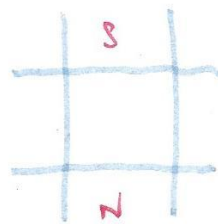
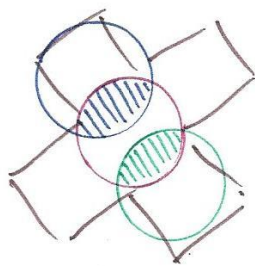
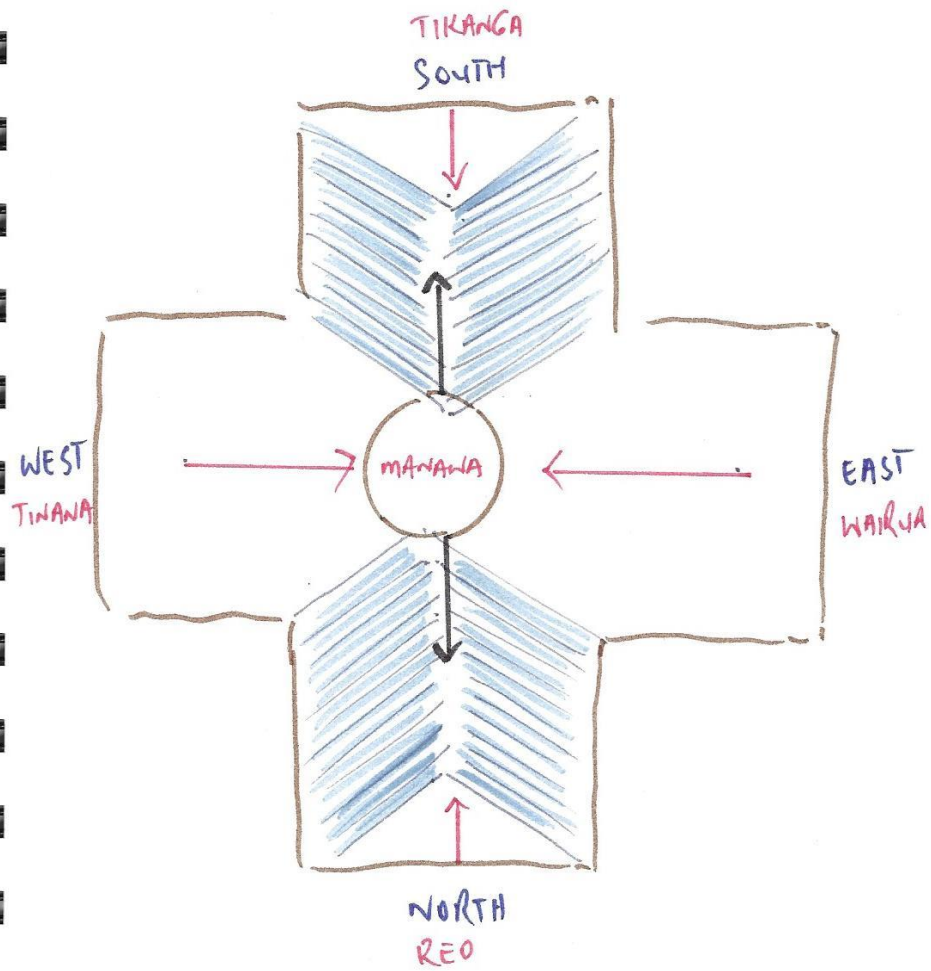
GENRE
DURATION
STYLE
TREATMENT
AUDIENCE
BROADCASTER



TE MANAWANUI - O - RANGI CENTRE POLE BROADCAST

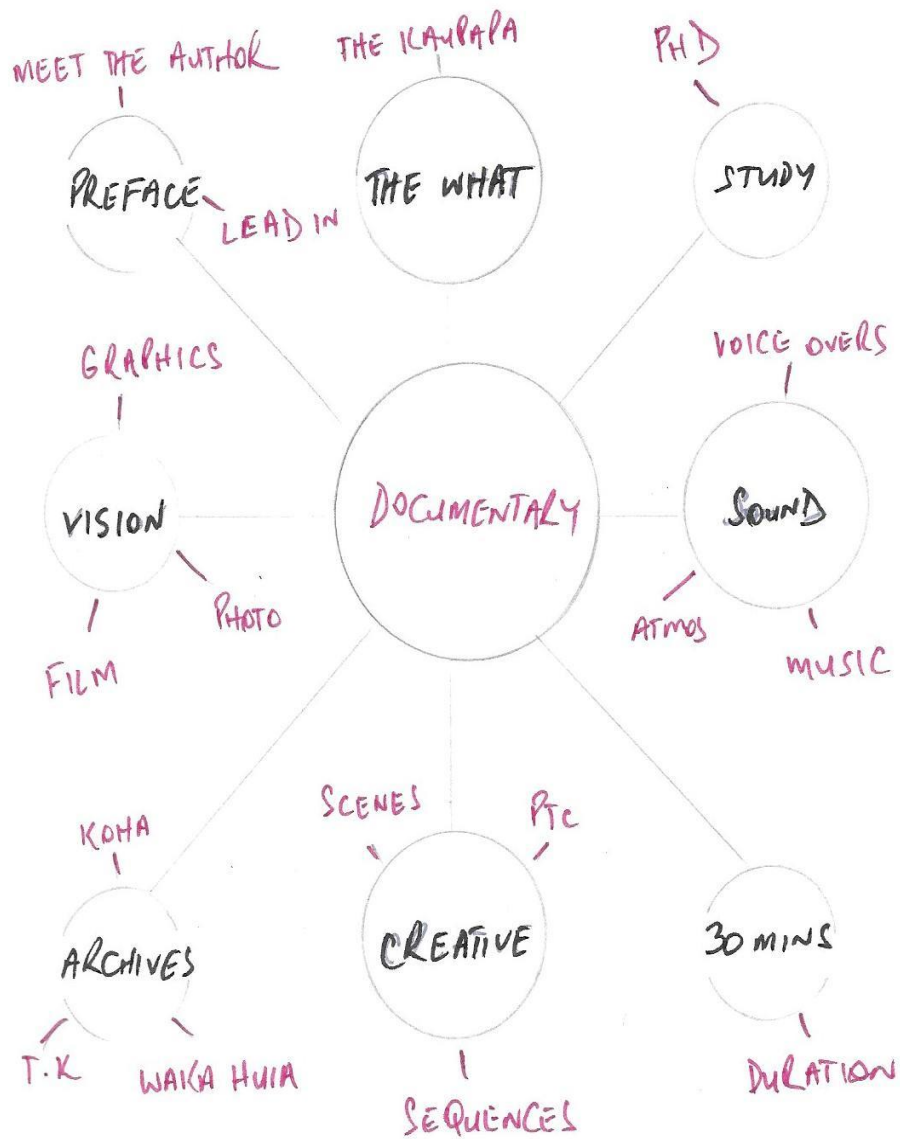




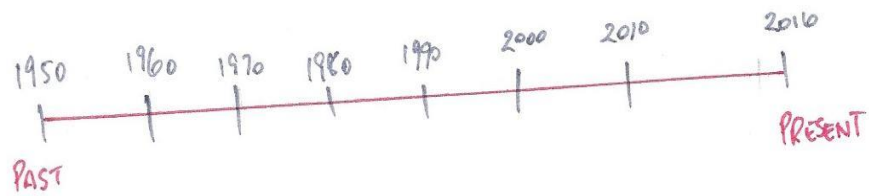


Similarly, regarding the documentary, I had to research the tools necessary to undertake the task at hand. It also required the preparation of a storyboard and narrative scripts to give a sense of storyline, powerful enough to convince the Doctoral Research Committee at Awanui-ā-rangi that my thesis approach was acceptable and contained great value. As so, the project was duly accepted.

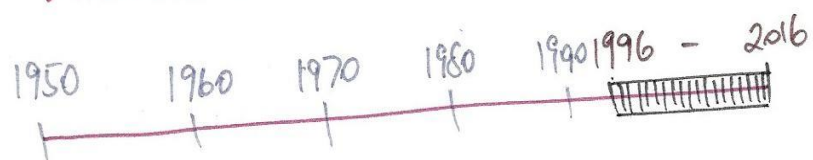
Research for the documentary needs to be true, accurate, substantive, and be fully evidenced, as it can be openly contested once broadcasted into the public arena.



TIER ONE

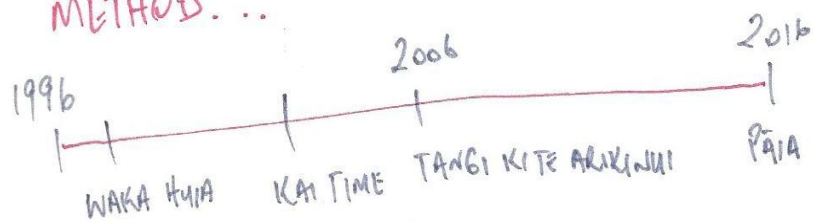


LITERATURE REVIEW...



THE WHAKA PAPA TO THE.... PERIOD OF STUDY

METHOD...



CASE STUDY

LITERATURE REVIEW



TWO POINTS OF VIEW



SCARCITY

NZBC - TVNZ - TV2
ADVERTISING - REVENUE

AVAILABILITY

NEW TECHNOLOGIES - TV3
SKY TV - TVNZ - SOE
NZ ON AIR

PLENTY

INTERNET - DIGITAL - PRIME
MEDIA WORKS - MAORI TV
PLATFORMS

PĀKEHĀ WELL ESTABLISHED

PĀKEHĀ



1950's

TE KORE

NOTHINGNESS
DOMINATED - IGNORED

1960's

TE PŪ

ORIGIN
TV WATCHED - WAR - PROTEST

1970's

TE WEU

TAI RŌI
ENTRY POINT - SPREAD OF TV

1980's

TE MORE

ROOTLETS
TVNZ CENTRALISATION - INDEPENDANT

1990's

TE AKA

CREEPER
ACADEMICS - REG - PLINY COUNCIL
INTERNATIONAL

2000's

TE REA

BLOOM
MAORI TELEVISION SERVICE

2016

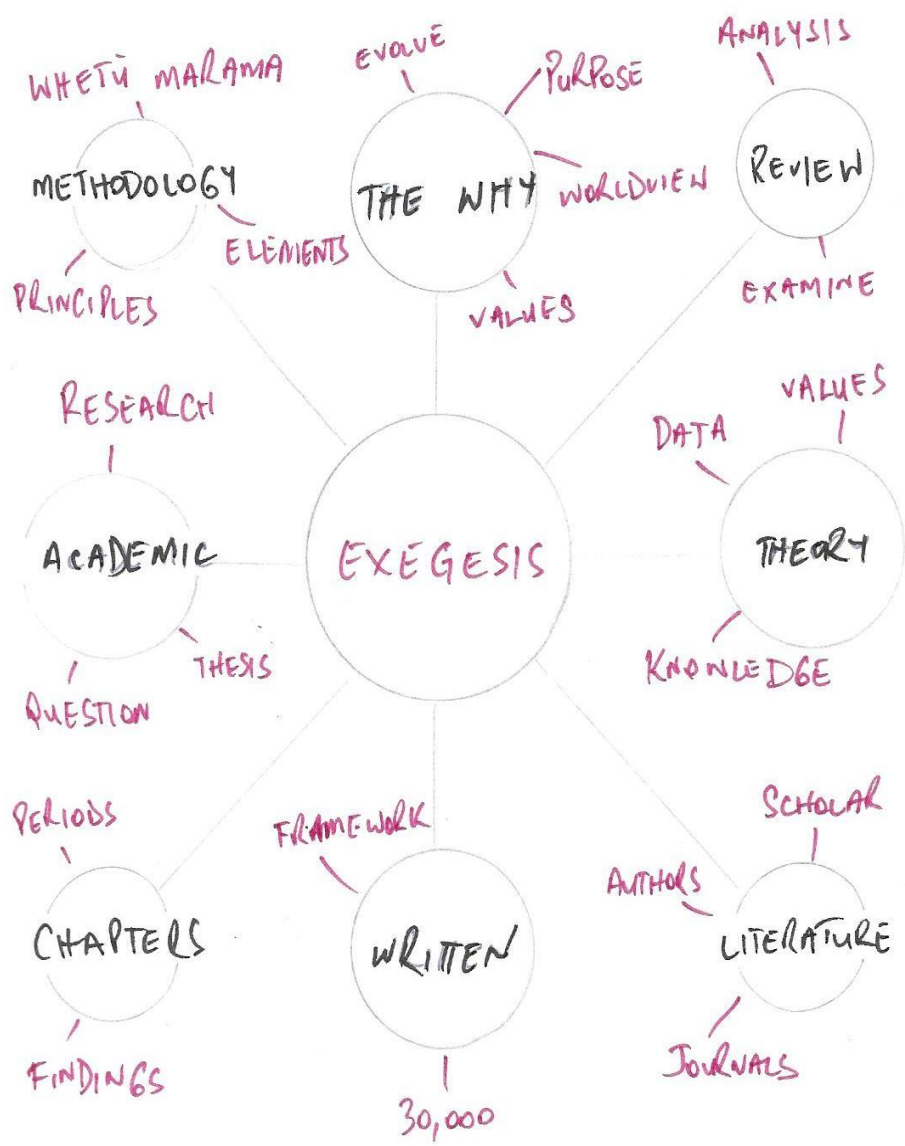
MAORI YET TO BE DEFINED

MĀORI

The most intensive elements of research are found in the exegesis. Here, there is a greater reliance on matching up new experiences with what other researchers and writers have recorded in books and journals as sources of researched evidence.

On the question of literature review, I have considered the document-ary and the exegesis as contributing equally to the issues of literature. My claim is that the years of information contained in documentary archives are equivalent in value for researchers, just as much as they seek similar information from other people through recorded literature. In contrast, the documentary is experiential.

By the end of level one, a solid foundation has been set and properly prepared to lead me on to the next level and its processes.



TIER TWO

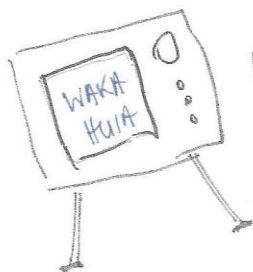
| | | |
|----------|--------------|----------------------|
| PURPOSE | ESTABLISH | RESEARCH QUESTION |
| LAUNCH | INTRODUCTION | INITIATE |
| AMORANGI | FOUNDATION | HĀPAI Ō |

| | | |
|----|---|---|
| P | A | I |
| LR | m | m |
| F | D | C |

| | | |
|----------|----------------------|-------------|
| MĀORI | SURVEY | PĀKEHĀ |
| RESEARCH | LITERATURE REVIEW | EVALUATION |
| TIMELINE | RELATION | KEY PERIODS |

| | | |
|-----|---|---|
| P | A | I |
| L-R | m | M |
| F | D | C |

TELEVISION ARCHIVES



NZ FILM & TV
ARCHIVES

NZ
NZ

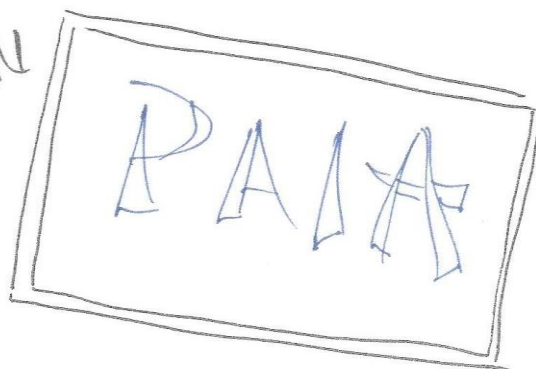
TVNZ
ARCHIVES



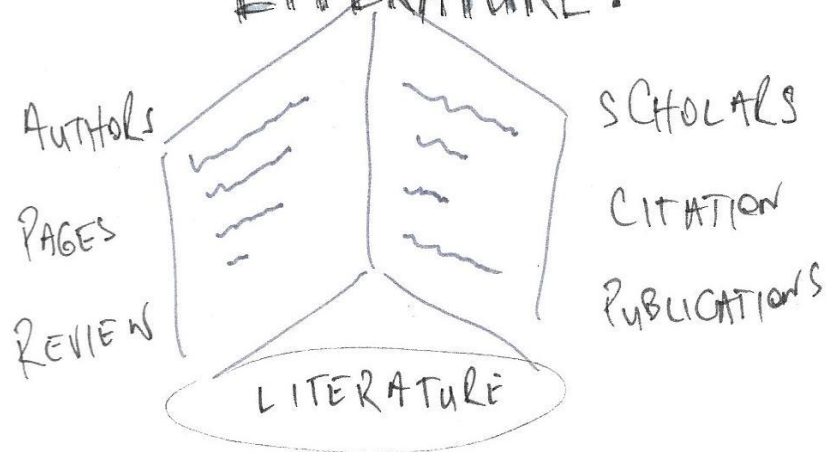
MAORI
TV
ARCHIVES



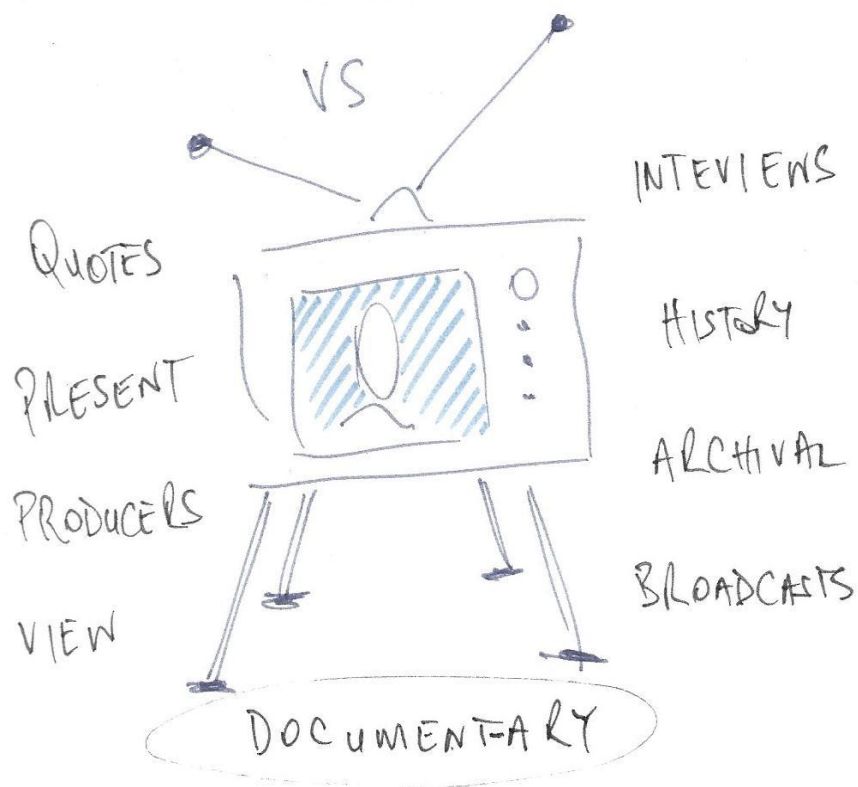
MAUI TELEVISION
PRODUCTIONS
ARCHIVES



IS DOCUMENTARY EQUAL TO LITERATURE?



VS





Māori Queen, Te Arikinui, Te Ata-i-rangi-Kaahu (1966)



Māori King, Kīngi Tūheitia Pōtatau Te Wherowhero VII (2006)



Kīngi Korokī on Mount Taupiri (1966)



Queen Te Ata ascending Mount Taupiri (2006)

PLAN

The first cell on level two of the tohu framework is Plan. Planning is critically important if process is to follow an order.

The plan is the coordinating of resources, for both exegesis and documentary, and the deployment of those resources. This is the early planning process based on leads from the conditions that took place on level one.

Effective management requires early planning, no matter what the task. It is essentially about people management ensuring that resources are in the right place at the right time.

CONCEPT

dream - vision -
whakakitenga - new vision
- new hope - visualise
- rationale - mātauranga
Maori - values -
commitment - profession
- initiate - outset -
directive - alternatives
- foundation - premise

PEOPLE

discussion - sharing -
visioning - Kotahitanga
- experiences - issues
- endorsement -
discussion - obstacles
- skill base - crew -
teamwork - Supervisor
- Producer - profession -
communicative

RESEARCH

elements - researchers
- writers - document-
ary - contrast - linking
arguments - indicators
- options - analysis -
scrutiny - fact finding -
literature review - method
- inquest - story board -
navigation - witnessing

PLAN

critical process -
coordinating resources
- leads - management -
shooting script - bullet
points - key points -
studio - strategy - travel
- safety - process - balance
- distribute -
quality reached

DRAFT

shoot - footage - data -
collection - outstanding
- blueprint - story line
- structure - word count
- data - scenes - scripts -
untreated - raw - content

REFINE

filter - clarify -
plotting - proof read
- notations - hardcopy
version - paper edit
- shot list - order
- critical analysis -
censor - viewpoint

EDIT

alter - compose - delete
- condense - check -
responsibility - themes
- sequences - receptivity
- amend - polish - proof
- rephrase - evidence
- cited - improved
synonyms - technology -
operations - soft copy

REVIEW

examine - counter forces
- grammar - audit -
inspect - check - rethink
- alter - modification
- reconsideration -
reexamination - polish
- update - confidence -
approval - Fine cut

FINALE

master cut - conclusion
- end - satisfaction - on
time - outcome - wrap -
sound mix - color grade
- standards - print -
bind - tweak - quality -
broadcast - publish

THEORETICAL
FRAMEWORK

TIKANGA

THE END
MAKING SOMETHING
COMPLEX
SEEM SIMPLE

APPLYING WHARE
TO THESIS

N

TIKANGA

KIA MĀMĀ

THE BEGINNING

WHAT IS A
THEORETICAL
FRAMEWORK
THAT BEST DESCRIBES
TELEVISION

THE
HOUSE
STANDS
MĀNĀWHA

KIA MĀRAMA

REO

LOOK TO MY
ORIGINALS FOR
INSPIRATION

S

WĀHKA

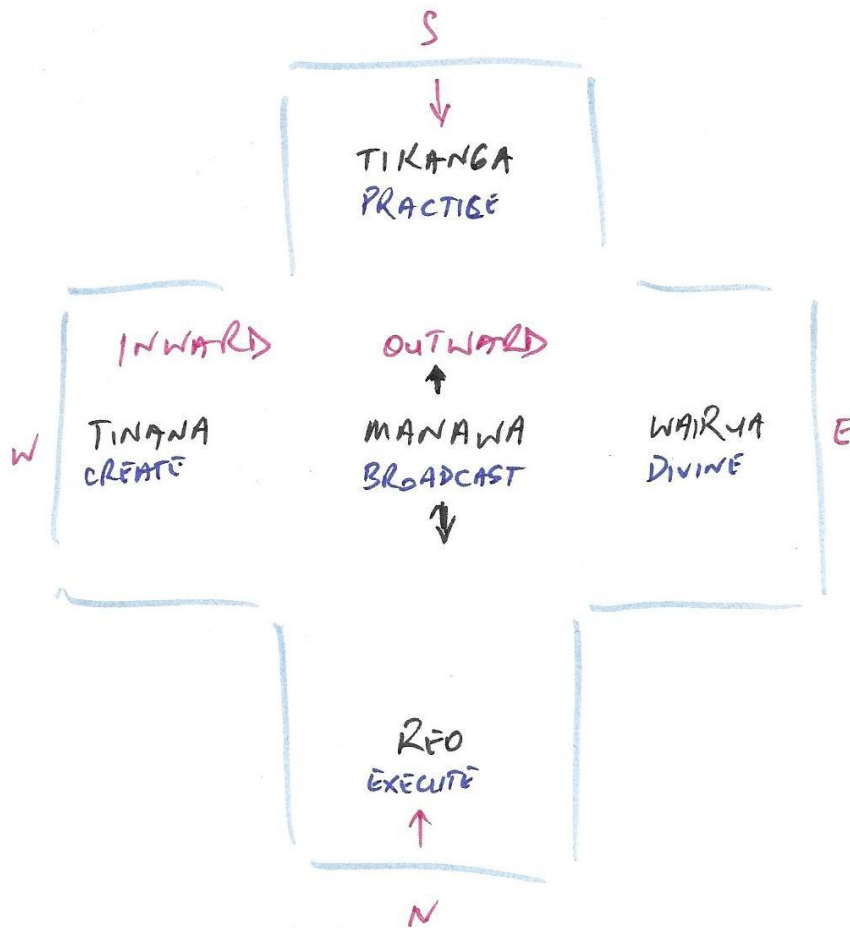
KIA TIKA

Continuing with the navigational analogy is the gathering of all provisions necessary to make travel safe and to reach the destination in good time and good health.

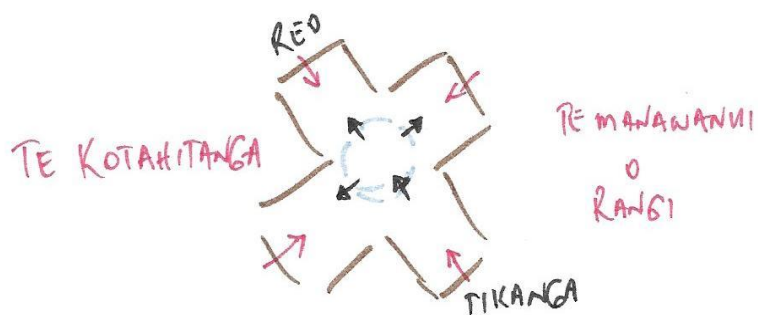
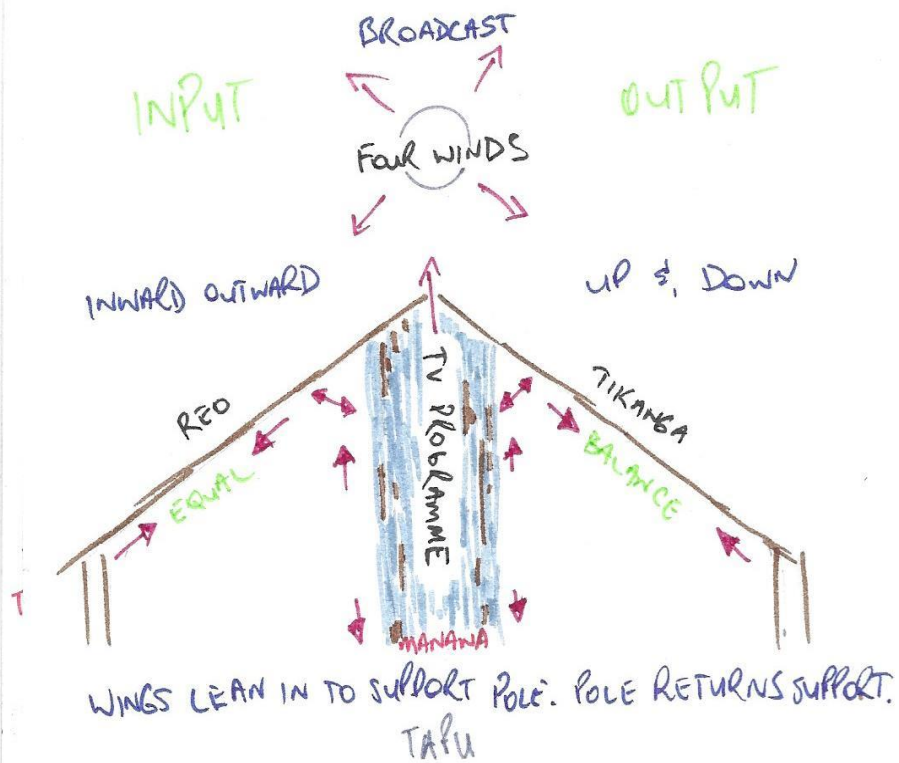
Regarding the journey, we pay homage to the stars, to the moon in the hope that it will be a safe journey.

Incantations take place under the guidance of the tohunga, or expert, and endorsed by the gathering, and those who are about to embark on the journey.

ELEMENTS OF WHETŪ MĀRAMA MODEL.



EACH WING CONTRIBUTES BY
LEANING IN. THE COMBINED
WEIGHT ALLOW THE CENTRE POLE TO STAND.
IT RETURNS THE SUPPORT BY BROADCASTING.
BACK.



REMOVE ONE ELEMENT AND ALL FALLS DOWN

MIRINGA
TE
KAKARA

SYSTEM

TE
WHETU
MARAMA

THEORETICAL

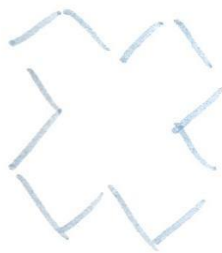
METHODOLOGY

FRAMEWORK

ELEMENTS

ANALYSIS

PRINCIPLES






| | | |
|---|---|---|
| P | A | I |
| L | R | M |
| F | D | C |

| | | |
|---------------|----------|--------------|
| CASE STUDY | APPROACH | WAKA HUIA |
| DESIGN | METHOD | MODE |
| KAI TIME | PRACTISE | 1996-2016 |

| | | |
|---|---|---|
| P | A | I |
| L | R | M |
| F | D | C |

| WHAT:- KAI TIME ON THE ROAD | | KTOTR |
|--|--|--|
| <ul style="list-style-type: none"> • PROLOGUE • ABSTRACT 3 • INTRODUCTION 6 • LITERATURE REVIEW 4 • METHODOLOGY 5 • CASE STUDIES WHY - WHAT - HOW 3 • FINDINGS ANALYSIS 3 • DISCUSSION 2 • IMPLICATIONS | <p>WHY:- PHILOSOPHY OF CONCEPT</p> <ul style="list-style-type: none"> • FOODS • INGREDIENTS • NUTRITION • MANAAKITANGA • ALTERNATIVE EATING HABITS • POPULARITY - RATINGS • HANGURA - HEALTH TIPS • WELL BEING - WAKUWA / KINO • TRADITION - PIKOPIKO - PAUAT - • HUNTER / GATHERER STYLE - COOK SHOWCASE MAORI COMMUNITIES PEOPLE - FOODS - LOC. - CULTURE FOOD IS NON THREATENING APPEAL TO ALL AGE-GENDER PARENTAL AUDIENCES | <p>HOW:- SEE-TREATMENT</p> <ul style="list-style-type: none"> - CALL SHEETS - PROPOSAL MAORI PRESENTER - FACE SKILLED CHEF HUNTER GATHERER REO (MAORI + CUISINE) KITCHEN VOCAB - REVITALISE TALENT - REO QUALITY QUANTITY PI-LINGUAL REO KUA <p>STYLE - TREATMENT</p> <ul style="list-style-type: none"> PERSPECTIVE - FORMAT INTERPRETATION OF IMAGERY INTERPRETATION OF SOUND |

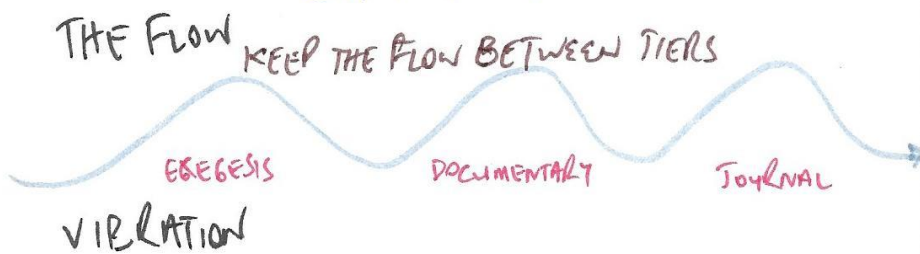
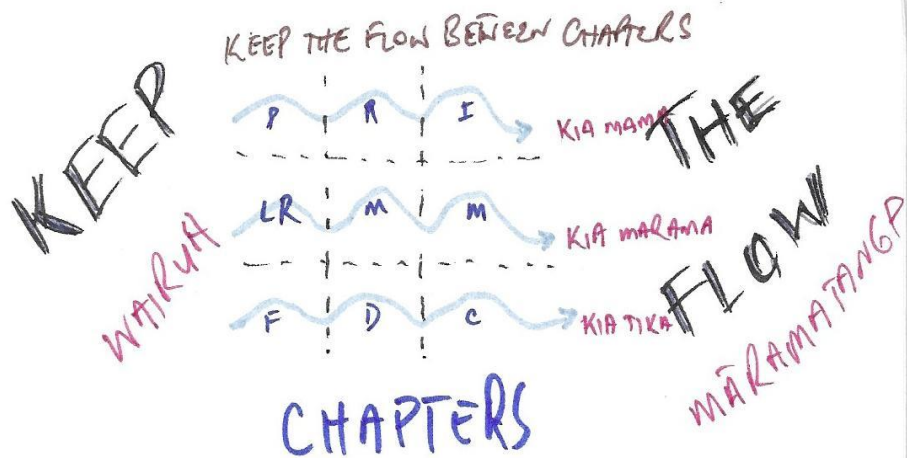
| | | | |
|--|--|--|--|
| <ul style="list-style-type: none"> • PROLOGUE • ABSTRACT 3 • INTRODUCTION 6 • LITERATURE REVIEW 4 • METHODOLOGY 5 • CASE STUDIES WHY - WHAT - HOW 3 • FINDINGS ANALYSIS 3 • DISCUSSION 2 • IMPLICATIONS | <p>WHAT: ~ "SYNOPSIS"</p> <h2>MĀORI QUEEN TANGI</h2> <p>7 DAYS OF NATIONAL MOURNING</p> <p>BUDGET: ?</p> <p>WHY: ~ PHILOSOPHY OF CONCEPTS</p> <ul style="list-style-type: none"> • NATIONAL MOURNING • ARCHIVAL VALUE (KOROKI) ROYAL LINEAGE - POTATAU LEARNING RESOURCE • CAPTURING CULTURE (KEA) • WHAKAREHO - WHATA - KARANGA • KAWA - TIKANGA - KARAKIA NATIONHOOD BUILDING BI-CULTURAL NZ <p>OBIGATIONS - RESPONSIBILITY</p> <p>COMMUNITY - HĀPU - IWI - WHĀNAU - NZ</p> | <p>TX: TVNZ</p> <p>HOW: ~ SEE-TREATMENT</p> <ul style="list-style-type: none"> - CAR SHEETS - PROPOSAL • TURANGAWAEWAE MARAE • 7 DAYS MOURNING - 20,000 • LIVE COVERAGE - LAST DAY QUICK TURNAROUND - 24 HRS • CULTURAL SENSITIVITY LIAISE WITH LOCAL PEOPLE • CAMERA POSITIONS • HELICOPTER - 2 x OB UNITS • WORLDWIDE COVERAGE • DVD SALES <p>JUAN NICOX / DECK FOX</p> <p>HOOSTER, KOTUKU</p> | <p>KTOTR</p> <p>SCIASCIA</p> <p>CASSINO BOYENS</p> <p>T.O.A</p> <p>N.T.T.R</p> <p>TIP HAELE</p> <p>PLM SCHOOL</p> <p>QUEENS TANGI</p> <p>KAPA HAKA</p> <p>BLACK LEGACY</p> <p>CUSTOM MADE</p> <p>OH AU</p> <p>KIMIORA</p> <p>BUBBLES</p> |
|--|--|--|--|

| | | | |
|--|---|--|---|
| <p>PROLOGUE (The Whakapapa of a Maori TV Producer) Part 1 - Chapter 1 n/a</p> <p>IDENTITY: We are born Story Tellers, an ancient art form passed down through the generations.</p> <ul style="list-style-type: none"> • Maui - outside the square - original (first born - youngest) • Kupe - follows path recited by Maui (teachings of the old school) • Toi - was lost and now found (mainstream Secondary vs Tertiary education) • Hoturoa - Taking the Helm of the waka (follow in the footsteps of TV Pioneers - Ngata)  <ul style="list-style-type: none"> • Rereahu (retracing the footsteps of our Ancestors) • Ngāharakeke (the dreams of kuia, Miringa Te Kakara) • Te Ra (the Tohunga to build) <ul style="list-style-type: none"> • Reuben Glenn Collier, MNZM Owner, Producer / Director of Maui TV As Direct descendant I continue their legacy Constantly building on past learnings. This is a study of work, an overview of 20 years producing TV | <p>ABSTRACT (Research Question) P1-C2 250 words</p> <p>How has Maori production in television evolved from 1996 - 2016?</p> <p>50's - 70's / 80's - 2000's Pākehā era vs Maori era</p> <ul style="list-style-type: none"> • What is a Māori television programme? • How is a Maori television programme defined? • Who defines a Māori television programme? • Where is it best practised? • By whom? | <p>#1 - INTRODUCTION (Ka te Amorangi ki mua) P1-C3 2,750 words</p> <ul style="list-style-type: none"> • I'm Reuben Collier, MNZM • Owner, of MāuiTV, (2001 - 2016) • Producer / Director of Maori programmes on NZ TV (1996 - 2016) • This is a study of work, an overview of 20 years producing TV.  <ul style="list-style-type: none"> • What is a Maori programme? • Who dreams up the unique concept? • Who interprets the Dream <p>(Theoretical Framework) "Ko te Amorangi, ki mua Ko te Hāpai O, ki muri"</p> <ul style="list-style-type: none"> • Producer (role of Amorangi- the Dreamer) • Director (role of Tohunga - the Interpreter) • Production (role of Hāpai Ō - those who carry key roles) <p>Case studies help understand the larger question of Maori TV programming from 1996 - 2016.</p> | <p>The Past! PART #1</p> |
| <p>#2 - LITERATURE REVIEW (Key Periods 1900 - 2016) Part 2 - Chapter 4 2,914/4,000 words</p> <p>WHAKAPAPA OF KEY PERIODS From Te Pō (the very origin) sprang Te Wēu (the tap-root). From Te Wēu sprang Te Mōre (the rootlets or fibrous roots). Then came Te Aka (the creeper or vine). Then came Te Rea (the bloom).</p> <p>TE KORE - 'The period of Scarcity'</p> <ul style="list-style-type: none"> • 1900's - Maori newspaper & radio • 1950's - Television experiments in NZ • 1960's - Maori stories by Pākehā <p>TE PU</p> <ul style="list-style-type: none"> • 1970's stories by Maori, in English • 1970's - Tama Toa - Petition - Reo Act • International - similar examples of * <p>TE WEU - 'The period of Availability'</p> <ul style="list-style-type: none"> • 1980's Maori stories in reo Maori • Te Karere - Marae - Waka Huia - Mai Time • Maori following Pākehā ideology <p>TE MORE</p> <ul style="list-style-type: none"> • 1990's Independent Maori channel • ATN - withered and died <p>TE AKA - 'The period of Plenty'</p> <ul style="list-style-type: none"> • 2000's Maori Television Service <p>TE REA</p> <ul style="list-style-type: none"> • Maori Independent Production Houses • MāuiTV - ZePA model for new Reo Act | <p>#3 - METHODOLOGY (The Whetū Mārama Model) P2-C5 7,902/5,000 words</p> <p>WHAKAPAPA THEORY FOR DESIGN 'A qualitative study'</p>  <p>❖ ELEMENTS IN THIS APPORACH THAT CONTRIBUTE INWARDS</p> <ul style="list-style-type: none"> • 1 (east) CONCEPT - 'Wairua' • 2) (west) CREATE - 'Physical' • 3) (south) PLAN & REVIEW - 'Tikanga' • 4) (north) EXECUTE - 'Reo' • 5) (centre pole) 'Manawa' TRANSMISSION to four winds - Mana <p>❖ THE RESULT IS TRANSMITTED OUT TO THE FOUR WINDS</p> <p>'PRINCIPLES' - how to use the Elements</p> <ul style="list-style-type: none"> • Kia māāmā - keep it simple • Kia mārama - keep it understood • Kia tika - keep it correct | <p>#4 - METHOD (CASE STUDY - Programme Examples) P2-C6 1,196/4,000 words</p> <p>WHAKAPAPA OF MY WORK Review literature on Case Study</p> <p>TE KORE - TVNZ</p> <ul style="list-style-type: none"> • Waka Huia (1997) • What: Documentary series • Why: Archival value <p>TE PU - est. Maui TV</p> <ul style="list-style-type: none"> • Kai Time On The Road (2003 - 2015) • What: Food show genre • Why: preserving culinary culture <p>TE WEU - Followed by</p> <p>TE MORE - Confidence grew - risks</p> <p>TE AKA - TVNZ contract</p> <ul style="list-style-type: none"> • Tangi ki Te Arikiniui (2006) • What: 7 day worldwide coverage • Why: National importance <p>TE REA - Recent Blooms</p> <ul style="list-style-type: none"> • Pāia (2016) • What: Documentary series • Why: Tribal dialect | <p>The Present! PART #2</p> |
| <p>#5 - FINDINGS / ANALYSIS (Found what? So what? The story of the results) Part 3 - Chapter 7 3,816/3,000 words</p> <p>Analysis process</p> <ul style="list-style-type: none"> • Key findings / close results - ref to Q • Organise and present results creatively • Tables - diagrams - graphs • Come up with and describe results • What the analysis revealed • Themes • Evaluations - critical assessment of results • Weaknesses and limitations | <p>#6 - DISCUSSION / SYNTHESIS (Making sense of Result separate from Discussion?) P3-C8 4,391/4,000 words</p> <p>Evaluations of study (or under each section of Findings)</p> <ul style="list-style-type: none"> • Answer the research questions • Close findings in a broader context • Compare findings with literature* • Describing broader patterns, relationships and themes • Explain the implications • Give confidence to the reader • Justify my approach | <p>#7 - CONCLUSION (My Thoughts for the future) P3-C9 2,193/2,000 words</p> <p>Summarise entire project</p> <ul style="list-style-type: none"> • What I set out to do (purpose) • What I did (methods) • What I found (results) <ul style="list-style-type: none"> • Recommendations or Future research • After doing this research, this is what I can now claim • Key message 'My contribution to knowledge' - Filling the Gap | <p>The Future! PART #3</p> |

The exegesis is a body of thought, in which knowledge is arranged in a step by step process, and chapter by chapter. These are all derived from the bullet points prepared during the planning process.

Then the content gives an indication of key points to be raised delivered in a balanced fashion so as to distribute knowledge evenly. Such knowledge is assembled through selecting the appropriate literature that will apply directly to the study.

The importance of planning is the assurance that the information gathered is appropriate and will be effective for the argument ahead.



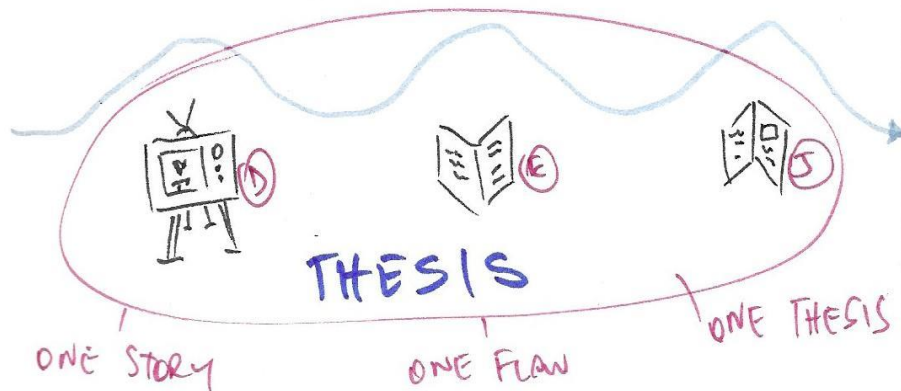
TIERS

BEGINNING

MIDDLE

END

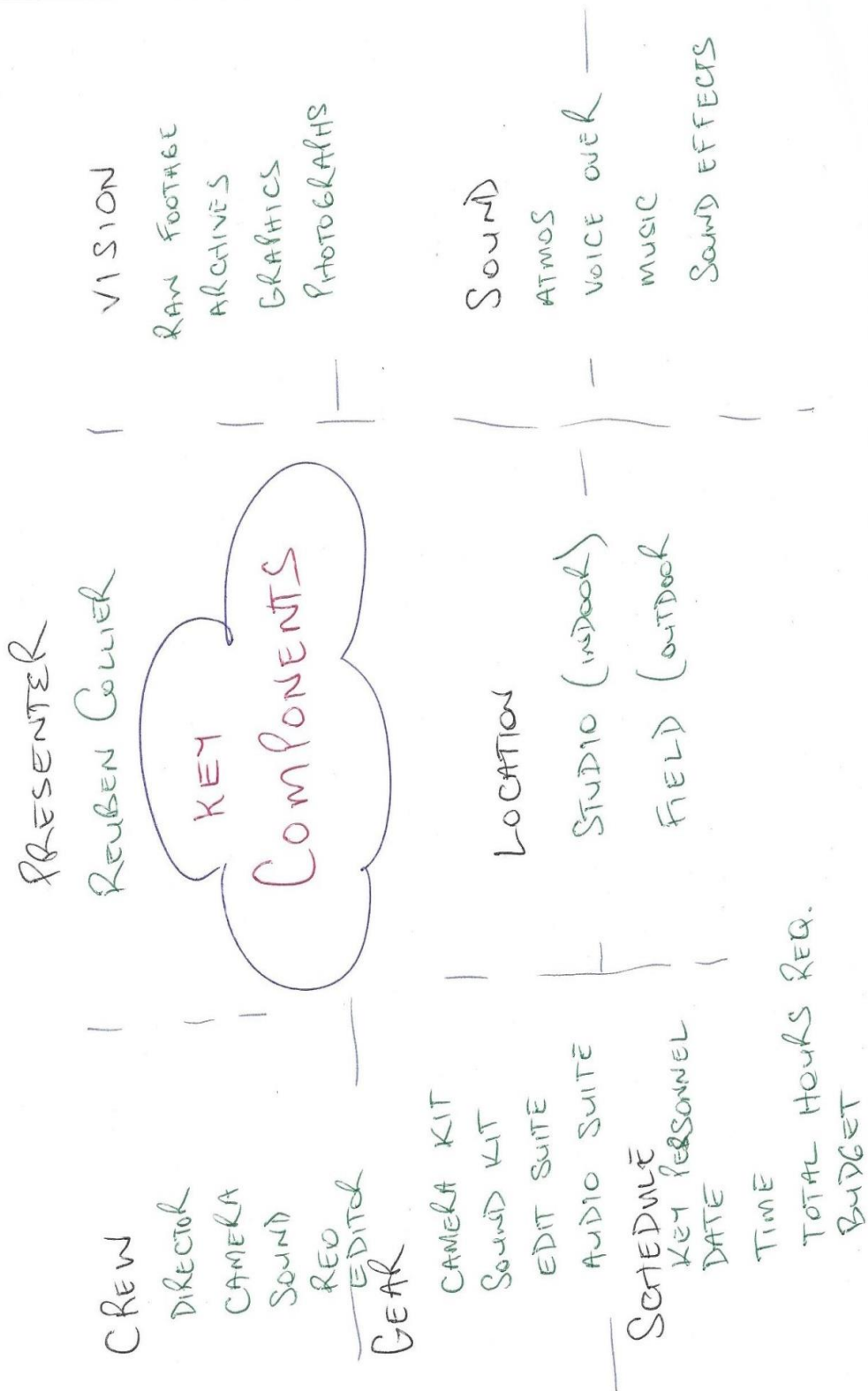
'MA TE WAIKUA HEI ARAHI'



What makes the documentary significantly different from the exegesis is that it is directed at organising people and resources for the upcoming filming process.

High levels of organisation are essential. It is important to have all that is necessary at the right place and the right time.

Planning is important for the documentary because the requirements are substantially different from those of the exegesis. It requires an understanding of visual conceptualisation and can be a very expensive process if not properly managed.



IMAGES IN
THE MIND OF THE
DIRECTOR

FRAME SIZES

Composition

LEFT - RIGHT

RIGHT - LEFT

CAMERA

ANGLES

WIDE SHOT (WS)

MID SHOT (MS)

MID CLOSE UP (MCU)

CLOSE UP (CU)

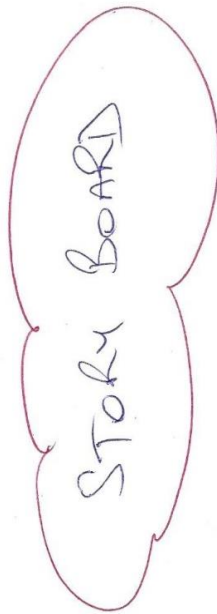


IMAGE
DEFINITION

SKETCHES



SKETCHES

CAM FRAMES

PRESENTER

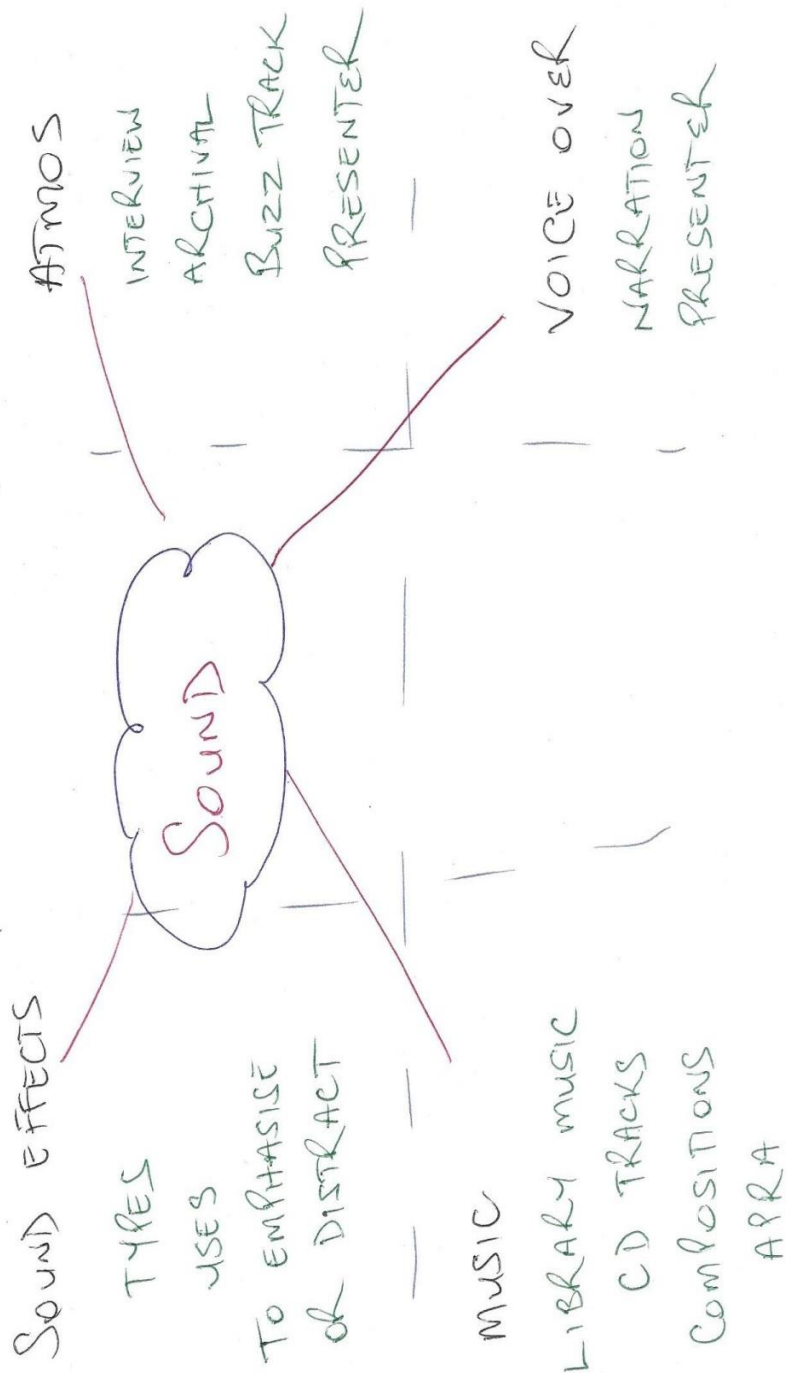
GENERAL VIEWS

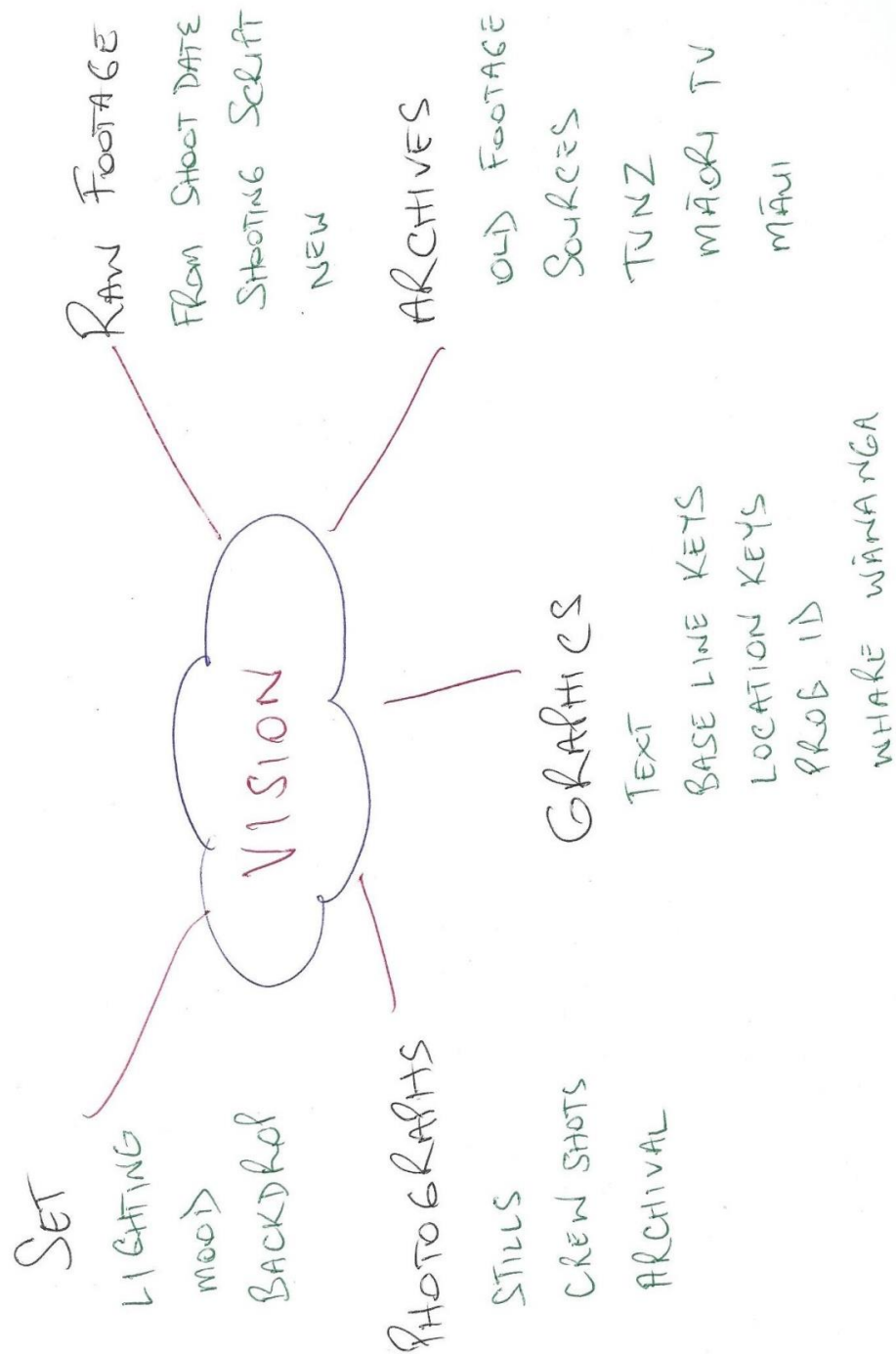
SCENES

SETTING

MOVEMENT OF

CAMERA





The Tohu Framework

The tohu framework is very helpful in providing structure and a clear outline of the direction in which this creative thesis is to take form. It clearly indicates the placement and purpose of each chapter, the numbering and also its title. Each chapter has bullet points for key components that are expected to be raised, considered within the chapter. The tohu structure also gives clear guidelines toward word count allocated to each chapter. This can be broken down further if there are parts within a chapter.

This is sufficient progress for an approach to the first draft acting as a solid guide and having a good overview of the study as a whole. The first was the prologue chapter, the absolute beginning, indicating factors that occur even before the study takes place. It is the backgrounder to the focus and establishes the 'feel' which sets up the nature in which the research is to follow.

The prologue chapter charts progress from the time of Māui to the great migration of Māori from the homeland of Hawaiiki to Aotearoa and the nature in which tribal ancestral figures discovered and occupied new lands and territories. Māori storytelling provides accurate accounts of these key periods taking place in Māori history. It gives reason as to why and how a people may move and evolve to best provide for their needs. Whakapapa offers Māori a timeline of genealogical order from the paramount ancestor of the tribe canvassing several generations that draw closer to the present time in which my story starts to appear. With whakapapa there is mention of people. With people there are stories and crucial accounts that impact the time and help to shape the characteristics of a particular people.

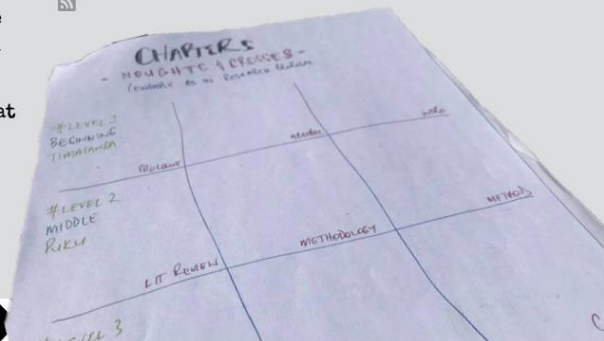
One such example is the whare wānanga that stood at Miringa Te Kakara that provided a theoretical framework for this study and an influential component to complete the research. The present describes the

current landscape of Pākehā influence and Māori struggle within a foreign system. It also explains my personal perspective and unique approach toward my work in television spanning twenty years and how this work has impacted Māori in the television industry as a whole.

My approach to the prologue chapter is uniquely Māori based on whakaaro Māori and kaupapa Māori theory. It draws from my ancestry and cultural heritage as the basis and core foundation to best set the scene for the research to follow. It introduces and makes familiar to the reader some of the key concepts that will appear later in the study. However, through this simple means of introduction these concepts will not be foreign when encountered for the first time.

The chapters that follow the initial prologue chapter are determined by a thesis template that is already familiar and often used by Doctoral students with research topics of this nature. Once again the tohu framework provides me with clear direction and understanding of the order of each chapter and the purpose for content in each.

50





DRAFT

At the heart of the tohu is the draft. The draft is the collection of literature that will cover the thesis, a full and comprehensive collection of information databases, books, interviews, experiential information, historical and archival-based details to be filtered and refined. The draft in the documentary sense refers to the shoot or filming process.

Order is always the feature in both the exegesis and documentary. Ongoing research is very much part of the process. It cannot be avoided. It adds to the strength of the argument.

CONCEPT

dream - vision -
whakakitenga - new vision
- new hope - visualise
- rationale - mātauranga
Maori - values -
commitment - profession
- initiate - outset -
directive - alternatives
- foundation - premise

PEOPLE

discussion - sharing -
visioning - Kotahitanga
- experiences - issues
- endorsement -
discussion - obstacles
- skill base - crew -
teamwork - Supervisor
- Producer - profession -
communicative

RESEARCH

elements - researchers
- writers - document-
ary - contrast - linking
arguments - indicators
- options - analysis -
scrutiny - fact finding -
literature review - method
- inquest - story board -
navigation - witnessing

PLAN

critical process -
coordinating resources
- leads - management -
shooting script - bullet
points - key points -
studio - strategy - travel
- safety - process - balance
- distribute -
quality reached

DRAFT

shoot - footage - data -
collection - outstanding
- blueprint - story line
- structure - word count
- data - scenes - scripts -
untreated - raw - content

REFINE

filter - clarify -
plotting - proof read
- notations - hardcopy
version - paper edit
- shot list - order
- critical analysis -
censor - viewpoint

EDIT

alter - compose - delete
- condense - check -
responsibility - themes
- sequences - receptivity
- amend - polish - proof
- rephrase - evidence
- cited - improved
synonyms - technology -
operations - soft copy

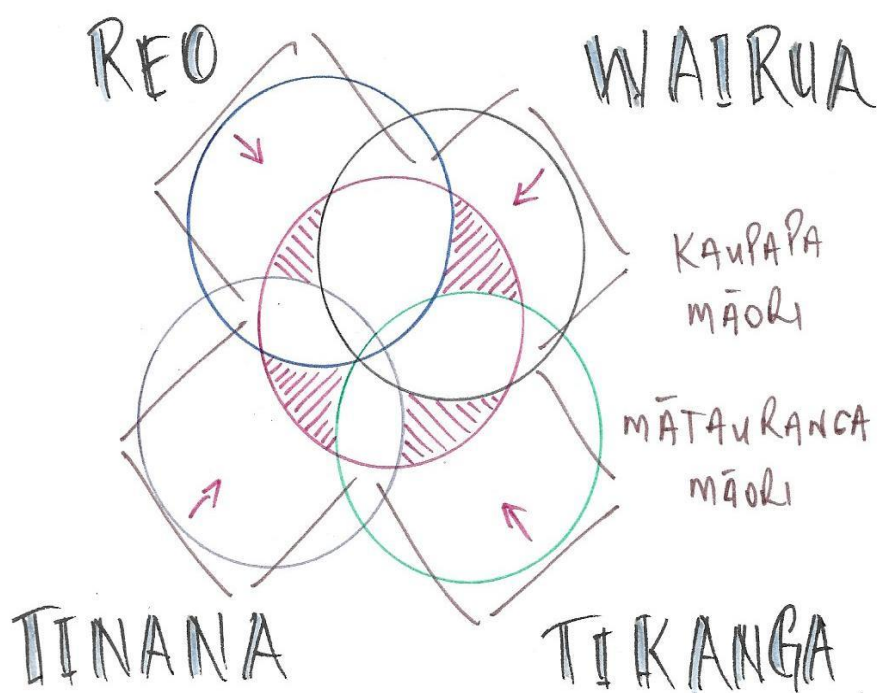
REVIEW

examine - counter forces
- grammar -- audit -
inspect - check - rethink
- alter - modification
- reconsideration -
reexamination - polish
- update - confidence -
approval - Fine cut

FINALE

master cut - conclusion
- end - satisfaction - on
time - outcome - wrap -
sound mix - color grade
- standards - print -
bind - tweak - quality -
broadcast - publish

WHETŪ MARAMA MODEL




ELEMENTS

In understanding the Māori concept of the draft I look to the stars to imagine what might be the bright points, what might be outstanding issues and how I might put that into a package that would make it much stronger just by virtue of that type of visioning. It is essential that it be outstanding, it has elements of excellence, and it clarifies many, many issues and attributions to a substantial body of work.

The draft from a mātauranga Māori perspective is almost celestial in its expectation so as the stars are predictably placed and as much as they also move requires the same performance in judging the drafting process.

| | | | | DATE | PRECIS |
|--------|--------------|-----------|--|----------|---|
| 169042 | WAKA HUIA | PITA | | 19960505 | A look at the life of Pita Sharples, from his upbringing in Hawke's Bay and his achievements at Auckland University to his work in the Race Relations Office and Maori Affairs (in Maori). |
| 170116 | WAKA HUIA | RAKAIROA | | 19960602 | The opening of the meeting-house Rakairoa at Harataunga Marae in Kennedy Bay, Coromandel (in Maori). |
| 170832 | WAKA HUIA | KOKOHINAU | | 19960609 | A look at Kokohinau Marae, in the small rural town of Te Teko, central Bay of Plenty, which was erected under the command of Te Kooti and became a main point of gathering for the Ringatu Church. The iwi is Ngati Awa and the hapu is Te Pahipoto (in Maori). |
| 173803 | WAKA HUIA | RAUTAHU | | 19960714 | A look at Rautahi, a multicultural marae situated in Kawerau and the effects of such a marae. |
| | WAKA HUIA | POMARE | | 19960825 | A look at the life and times of Sir Maui Pomare and the annual Maui Pomare Da in Taranaki, the people of Owae Marae Waitara also celebrate the 60th anniversary of their whare, Te Ikaroa-a Maui. |
| | | | | | ... history of Ngai Tahu Tr ... which |

FORM NUMBER :: P185277
NAME.s :: WAKA HUIA
WAIKATO AWA (PART 1)
CATALOG NR.s :: ZWAHU-97-06
TRANSMITTED :: 27 Apr 1997
ION :: 058.45
CTION CREDITS :: PRESENTER: Te Rangihau Gilbert>REPORTER: Reuben
-DIRECTOR: Miki Apiti>PRODUCER: Whai Ngata>TPA: Jane Scott
: A look at the first part of a two part programme about a group of you
as they travel on a traditional waka taua of Tainui, up the Waikato River
wahia to Port Waikato, stopping at various marae on the way.
Es :: TVNZ, TE MANGAI PAHO; RESTRICTED
GHT DETAIL :: CLEAR WITH MAORI DEPARTMENT BEFORE REUSE.
OCATION :: TELEVISION ARCHIVE
OMMENT :: PROGRAMME IN MAORI.
FORM NUMBER :: P185277
NAME.s :: WAKA HUIA

| | | | |
|---|---|---|---|
| <p>PROLOGUE (The Whakapapa of a Māori TV Producer) Part 1 - Prologue n/a</p> <p>IDENTITY: We are born Story Tellers, an ancient art form passed down through the generations.</p> <ul style="list-style-type: none"> • Māui - outside the square - original (first born - youngest) • Kupe - follows path recited by Maui (teachings of the old school) • Toi - was lost and now found (mainstream Secondary vs. Tertiary education) • Hoturoa - Taking the Helm of the waka (follow in the footsteps of TV Pioneers - Ngata) • Rereahu (retracing the footsteps of our Ancestors) • Ngāharakeke (the dreams of Kula, Miringa Te Kakara) • Te Rāhui (the Tahunga to build) • Reuben Glenn Collier, MNZM Owner, Producer / Director of Maui TV As Direct descendant I continue their legacy Constantly building on past learnings. This is a study of work, an overview of 20 years producing TV | <p>ABSTRACT (Research Question) P1-Abstract 250 words</p> <p>How has Māori production in television evolved from 1996 - 2016?</p> <p>"The Camera on the Shore" (Barry Barclay)</p> <p>1950's - 1970's / 1980's - 2000's Pākehā era vs. Māori era</p> <ul style="list-style-type: none"> • What is a Māori television programme? • How is a Māori television programme defined? • Who defines a Māori television programme? • Where is it best practised? • By whom? | <p>#1 - INTRODUCTION (Ko te Amorangi ki mua - Hāpai ō ki muri) P1-C1 2,250 words</p> <ul style="list-style-type: none"> • What is a Māori programme? • Who dreams up the unique concept? • Who interprets the Dream? <p>(Theoretical Framework) "Ko te Amorangi, ki mua Ko te Hāpai ō, ki muri"</p> <ul style="list-style-type: none"> • Producer (role of Amorangi- the Dreamer) • Director (role of Tahunga - the Interpreter) • Production (role of Hāpai ō - those who carry key roles) <p>Case studies help understand the larger question of Māori TV programming from 1996 - 2016.</p> | <p>'The Past' PART #1</p> <p>INTRO</p> |
| <p>#2 - LITERATURE REVIEW (Key Periods from 1900 - 2016) Part 2 - Chapter 2 4,000 words</p> <p>WHAKAPAPA OF KEY PERIODS From Te Pū (the very origins spring Te Wai (the tap root)). From Te Waiu spring Te More (the rootless or fibrous roots). Then came Te Aka (the creeper or vine). Then came Te Hā (like bloom).</p> <p>TE KORE - 'The period of Scarcity'</p> <ul style="list-style-type: none"> • 1900's - Māori newspaper & radio • 1950's - Television experiments in NZ • 1960's - Māori stories by Pākehā <p>TE PŪ</p> <ul style="list-style-type: none"> • 1970's stories by Māori, in English • 1970's - Tama Toa - Petition - Reo Act • International - similar examples of * <p>TE WEU - 'The period of Availability'</p> <ul style="list-style-type: none"> • 1980's Māori stories in reo Māori • Te Karere - Marae - Waka Huia - Mai Time • Māori following Pākehā ideology <p>TE MORE</p> <ul style="list-style-type: none"> • 1990's Independent Māori channel • ATN - withered and died <p>TE AKA - 'The period of Plenty'</p> <ul style="list-style-type: none"> • 2000's Māori Television Service <p>TE REA</p> <ul style="list-style-type: none"> • Māori Independent Production Houses • MāuiTV - ZePA model for new Reo Act | <p>#3 - METHODOLOGY (The Whetū Mārama Model) P3-C3 5,000 words</p> <p>WHAKAPAPA THEORY FOR DESIGN 'A qualitative study'</p>  <p>❖ ELEMENTS IN THIS APPROACH THAT CONTRIBUTE INWARDS</p> <ul style="list-style-type: none"> • 1 (east) CONCEPT - 'Wairua' • 2) (west) CREATE - 'Physical' • 3) (south) PLAN & REVIEW - 'Tikanga' • 4) (north) EXECUTE - 'Reo' • 5) (centre pole) BROADCAST 'Manawa' <p>TRANSMISSION to four winds</p> <p>❖ THE RESULT IS TRANSMITTED OUT TO THE FOUR WINDS</p> <p>'PRINCIPLES' - how to use the Elements</p> <ul style="list-style-type: none"> • Kia māmā - keep it simple • Kia māmā - keep it understood • Kia tika - keep it correct | <p>#4 - METHOD (CASE STUDY - Programme Examples) P2-C4 4,000 words</p> <p>WHAKAPAPA OF MY WORK Review literature on Case Study</p> <ul style="list-style-type: none"> • Waka Huia (1997) • What: Documentary series • Why: Archival value • Kai Time On The Road (2003 - 2015) • What: Food show genre • Why: preserving culinary culture • Tangi ki Te Arikiniui (2006) • What: 7-day worldwide coverage • Why: National importance • Pāia (2016) • What: Documentary series • Why: Tribal dialect | <p>'The Present' PART #2</p> <p>Puke</p> |
| <p>#5 - FINDINGS / ANALYSIS (Found what? So what? The story of the results) Part 3 - Chapter 5 3,000 words</p> <p>Analysis process</p> <ul style="list-style-type: none"> • Key findings / close results - ref to Q • Organise and present results creatively • Tables - diagrams - graphs • Come up with and describe results • What the analysis revealed • Themes • Evaluations - critical assessment of results • Weaknesses and limitations | <p>#6 - DISCUSSION / SYNTHESIS (Making sense of Result separate from Discussion?) P3-C6 4,000 words</p> <p>Evaluations of study (or under each section of Findings)</p> <ul style="list-style-type: none"> • Answer the research questions • Close findings in a broader context • Compare findings with literature* • Describing broader patterns, relationships and themes • Explain the implications • Give confidence to the reader • Justify my approach | <p>#7 - CONCLUSION (My Thoughts for the future) P3-C7 2,000 words</p> <p>Summarise entire project</p> <ul style="list-style-type: none"> • What I set out to do (purpose) • What I did (methods) • What I found (results) • Recommendations or Future research • After doing this research, this is what I can now claim • Key message 'My contribution to knowledge' - Filling the Gap | <p>'The Future' PART #3</p> <p>OTI a ea</p> |

...er / Director of M...
...descendant I continue their le...
...ntly building on past learnings

ATURE REVIEW
(Modern techniques)
6,000 words

WHAKAPAPA OF KEY PERIODS

From Te Pu (the very origin) sprang Te Weu (the taproot). From Te Weu sprang Te More (the rootlets or fibrous roots). Then came Te Aka (the creeper or vine). Then came Te Rea (the bloom).

Chapter 4 (Modern techniques) 6,000

Scarcity

Maori newspaper

Television expansion

Maori stories

WHAKAPAPA OF KEY PERIODS

From Te Pu (the very origin) sprang Te Weu (the taproot). From Te Weu sprang Te More (the rootlets or fibrous roots). Then came Te Aka (the creeper or vine). Then came Te Rea (the bloom).

The period of Scarcity

Television newspaper
Maori stories

TE KORE
190

- 1900's - Maori newspaper & radio
- 1950's - Television experiments in NZ
- 1960's - Maori stories by Pākehā

• 1970's stories by Maori, in English
 • 1970's - Tama Toa - Petition - Reo Act
 International - similar examples of *
 • **The period of 'Availability'**
 Maori stories in reo Maori
 - Marae - Waka Huia - Mai
 a Pākehā ideology

- 1970's stories by Maori, in English
 • 1970's - Tama Toa - Petition - Reo Act
 International - similar examples of *
 • **The period of 'Availability'**
 Maori stories in reo Maori
 - Marae - Waka Huia - Mai
 a Pākehā ideology

- Examples of *
Catalyst THAT
1 (east) CONCEPT - 'Wai
2 (west) CREATE - 'physical'
3 (south) PLAN & REVIEW - 'Tikanga'
4 (north) EXECUTE - 'Reo'
5 (centre pole) 'M
TRANSMISSION

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Times New Roman 11 A B I U X X' A' X' Font

Cut Copy Paste Format Painter Clipboard

Page Layout References Mailings Review View Developer Font Paragraph Final Showing Markup

Page 3 of 37 Words: 11,610 English (New Zealand)

ABSTRACT

The aim of this thesis is to improve understanding about the place of Māori television broadcasting in the wider New Zealand broadcasting system.

Introduced to New Zealand in 1960, television has been a hugely important medium through which New Zealanders have received news, information and stories about New Zealand. However, since that time much of the television industry was dominated by Pākehā who held the key roles and exercised editorial authority over what was made and how it was made.

During earlier experimental phases in the 1950's, Māori had little, if no space, in which to play a part in this new medium of communication. New Zealand society, culture, politics and history have been reflected in locally made content.

Yet the key roles, as producers, remained in the hands of Pākehā, therefore defining a Pākehā perspective and world view in all their programmes. Māori did not get the opportunity to feature in roles as directors and producers, until the mid-1970's when the emergence of people such as Barry Barclay and Merata Mita occurred. Much of the programming continued to be delivered in English, continuing similar programming styles demonstrated by earlier successful Pākehā producers, such as John O'Shea.

In contrast the 1970's also saw a surge in Māori activism which included a push by the Māori Council and the Wellington-based Te Reo Māori Society for better representation of Māori on screen. There were marches and a petition signed by more than 30,000 people, calling for support for Teo Māori.

In 1982, the Māori programmes unit at TVNZ launched Te Karene, the first Teo Māori news bulletin in celebration of Māori language week. Māori professionals contributed significantly as pioneers in the Māori television broadcasting industry in planning a direction for Māori programming inside a Pākehā driven institution TVNZ. This saw the need to establish a Māori Programmes Unit, established by

The positioning of each wing aligned with the stars, ultimately facing East, West, South and North. The wings leaned inward and gravity provided weight to support the centre pole which in turn offered mutual support to the outer wings. This unique piece of architectural phenomena is likened to two other sacred locations in the world, the Egyptian Pyramids and Stonehenge.




Figure 1.1: Te Whare Mārama O Ngāi Tahu Otimara (Christchurch, 1999)




The spirit of storytelling requires the same elements. First dream the dream, and then interpret the dream, visualize the dream and finally actualize the dream – these are the fundamentals of good Māori storytelling. In fact it is the fundamentals of an application for programming in the television production industry. The transmission of storytelling is about bloodlines, inheritance and belief systems. It is about a form of systems analysis founded in the rudiments of early and evolving ideas which is most transforming when properly understood and applied.

Four generations after Ngāharaheke the art of storytelling continues through me, one of her descendants, continuing the ancient legacy handed down through the ages. It continues to be refined and builds toward a stronger future based on knowledge from the past. There is no proof to indicate Māori thinking is static. It is constantly evolving and undertaking new challenges. Ironically, I am a Producer, Director of Māori Programmes, broadcast on New Zealand television through my company, Māui Television Productions.

My work is grounded thematically in a systems approach, age-old in its practice, and misunderstood from generation to generation. The revitalisation of this practice is an emerging theme inside this thesis. This thesis is an overview of my twenty years' work producing television where I have helped to define Māori TV programmes covering varying genre, which too will be a feature of my thesis.

Overview of Literature Sources Sept 2016.xlsx - Microsoft Excel

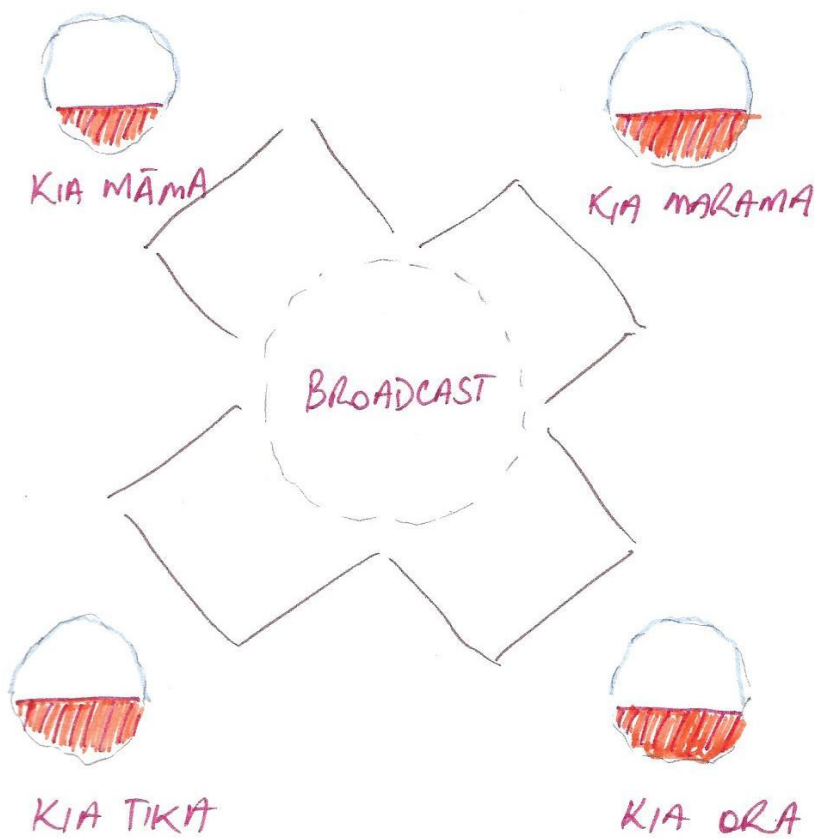
| A | B | C | D | E |
|-----------------------------------|-----------|---|---|---|
| AUTHOR | YEAR | DESCRIPTION | ABSTRACT | WEBSITE |
| | | <i>This collection of 40 classic Kiwi TV series offers up images spanning 50 years.</i> | <i>The titles range from Gloss to Gliding On, from Olly Ohison to Nice One Stu, from Ready to Roll to wrestlers.</i> | https://www.nzonscreen.com/collection/top-40-tv-classics |
| Tony Isaac | 1977 | <i>The Governor</i> | The Governor was a television epic that examined the life of Governor George Grey in six thematic parts. Grey's "Good Governor" persona was undercut with laudanum, lechery and land confiscation. NZ television's first historical blockbuster was hugely controversial, provoking a parliamentary inquiry and "test match sized" audiences. It won a 1978 Feltex Award for Best Drama. In 'Episode One: The Reverend Traitor', Grey arrives to colonial troubles: flag-pole chopping Hōne Heke, missionary Henry Williams, and rebellious Te Rauparaha. | https://www.nzonscreen.com/title/the-governor-episode1-1977 |
| Auckland Star reviewer Barry Shaw | 1977 | <i>The Governor</i> | It [the Governor] has made Māori matter. If Pākehā now have a better understanding of the Māori point of view; if the Māori, particularly the younger generation, now have a pride in their race, it stems from The Governor. | https://www.nzonscreen.com/title/the-governor-episode1-1977 |
| Julian O'Brien | 2005 | <i>40 Years of Country Calendar</i> | This best of special cuts history and highlights from 40 seasons of the longest running show on NZ television. Farming, forestry and fishing are all on the roster, but this edition is as much about observing people and the land. There is footage of high country musters, helicopter deer capture, floods and blizzards, as well as radio-controlled dogs and mice farmers. Longtime <i>Country Calendar</i> figures like John Gordon and Tony Trotter share their memories, and the show sets out to catch up again with some of the colourful New Zealanders that have featured on screen. | https://www.nzonscreen.com/title/40-years-of-country-calendar-2005 |
| Frank Torley | 1981 | <i>A Dog's Show - 1981 Final</i> | Man, Dog, Sheep. This was an unlikely formula for Kiwi TV gold; <i>A Dog's Show</i> was familiar as a homespun in its long-running Sunday night slot. The show featured sheepdog trials from around the country, with commentary provided by a sagacious, bearded John Gordon | https://www.nzonscreen.com/title/a-dogs-show-1981 |
| Michael Scott | 1981 | <i>Young Farmer of the yer</i> | Jon Neilson and Bob Parker host the 13th annual <i>Young Farmer of the Year</i> final, broadcast live from Trillos nightclub in Auckland in 1981. The show includes pre-recorded items showing the seven finalists on their farms, as well as competing in the "rural activities" part of the contest, which consists of such tests as hanging a gate, changing a tyre, and determining defects in sheep carcasses. The presentation of the "cloak of knowledge" to the winning farmer at the end of the night is delightfully cheesy. | https://www.nzonscreen.com/title/skellerup-young-farmer-of-the-year-1981 |
| Merata Mita | 1983 | Patu | Merata Mita's <i>Patu</i> is a startling documentary record of the mass civil | https://www.nzonscreen.com/title/patu-1983 |
| Merata Mita | 1988 | Mauri | When she made <i>Mauri</i> , Merata Mita became the first Māori woman to | https://www.nzonscreen.com/title/mauri-1988 |
| Ernie Leonard | 1980 - 89 | Koha | Regular Māori programmes started on Television New Zealand in 198 | https://www.nzonscreen.com/title/koha-1980/series |

| | | | |
|--|--|---|---|
| <p>PROLOGUE (The Whakapapa of a Maori TV Producer) Part 1 - Chapter 1 n/a</p> <p>IDENTITY: We are born Story Tellers, an ancient art form passed down through the generations.</p> <ul style="list-style-type: none"> • Maui - outside the square - original (first born - youngest) • Kupe - follows path recited by Maui (teachings of the old school) • Toi - was lost and now found (mainstream Secondary vs Tertiary education) • Hoturoa - Taking the Helm of the waka (follow in the footsteps of TV Pioneers - Ngata)  <ul style="list-style-type: none"> • Rereahu (retracing the footsteps of our Ancestors) • Ngāharakeke (the dreams of kuia, Miringa Te Kakara) • Te Ra (the Tohunga to build) <ul style="list-style-type: none"> • Reuben Glenn Collier, MNZM Owner, Producer / Director of Maui TV As Direct descendant I continue their legacy Constantly building on past learnings. This is a study of work, an overview of 20 years producing TV | <p>ABSTRACT (Research Question) P1-C2 250 words</p> <p>How has Maori production in television evolved from 1996 - 2016?</p> <p>50's - 70's / 80's - 2000's Pākehā era vs Maori era</p> <ul style="list-style-type: none"> • What is a Māori television programme? • How is a Maori television programme defined? • Who defines a Māori television programme? • Where is it best practised? • By whom? | <p>#1 - INTRODUCTION (Ko te Amorangi ki mua) P1-C3 2,750 words</p> <ul style="list-style-type: none"> • I'm Reuben Collier, MNZM • Owner, of MāuiTV, (2001 - 2016) • Producer / Director of Maori programmes on NZ TV (1996 - 2016) • This is a study of work, an overview of 20 years producing TV.  <ul style="list-style-type: none"> • What is a Maori programme? • Who dreams up the unique concept? • Who interprets the Dream <p>(Theoretical Framework) "Ko te Amorangi, ki mua Ko te Hāpai O, ki muri"</p> <ul style="list-style-type: none"> • Producer (role of Amorangi- the Dreamer) • Director (role of Tohunga - the Interpreter) • Production (role of Hāpai Ō - those who carry key roles) <p>Case studies help understand the larger question of Maori TV programming from 1996 - 2016.</p> | <p>The Past' DART #1</p> |
| <p>#2 - LITERATURE REVIEW (Key Periods 1900 - 2016) Part 2 - Chapter 4 2,914/4,000 words</p> <p>WHAKAPAPA OF KEY PERIODS From Te Pū (the very origin) sprang Te Weu (the tap-root). From Te Weu sprang Te More (the rootlets or fibrous roots). Then came Te Aka (the creeper or vine). Then came Te Rea (the bloom).</p> <p>TE KORE - 'The period of Scarcity'</p> <ul style="list-style-type: none"> • 1900's - Maori newspaper & radio • 1950's - Television experiments in NZ • 1960's - Maori stories by Pākehā <p>TE PU</p> <ul style="list-style-type: none"> • 1970's stories by Maori, in English • 1970's - Tama Toa - Petition - Reo Act • International - similar examples of * <p>TE WEU - 'The period of Availability'</p> <ul style="list-style-type: none"> • 1980's Maori stories in reo Maori • Te Karere - Marae - Waka Huia - Mai Time • Maori following Pākehā ideology <p>TE MORE</p> <ul style="list-style-type: none"> • 1990's Independent Maori channel • ATN - withered and died <p>TE AKA - 'The period of Plenty'</p> <ul style="list-style-type: none"> • 2000's Maori Television Service <p>TE REA</p> <ul style="list-style-type: none"> • Maori Independent Production Houses • MāuiTV - ZePA model for new Reo Act | <p>#3 - METHODOLOGY (The Whetū Mārama Model) P2-C5 7,902/5,000 words</p> <p>WHAKAPAPA THEORY FOR DESIGN 'A qualitative study'</p>  <p>❖ ELEMENTS IN THIS APPROACH THAT CONTRIBUTE INWARDS</p> <ul style="list-style-type: none"> • 1 (east) CONCEPT - 'Wairua' • 2 (west) CREATE - 'Physical' • 3 (south) PLAN & REVIEW - 'Tikanga' • 4 (north) EXECUTE - 'Reo' • 5 (centre pole) 'Manawa' TRANSMISSION to four winds - Mana <p>❖ THE RESULT IS TRANSMITTED OUT TO THE FOUR WINDS</p> <p>'PRINCIPLES' - how to use the Elements</p> <ul style="list-style-type: none"> • Kia māmā - keep it simple • Kia mārama - keep it understood • Kia tika - keep it correct | <p>#4 - METHOD (CASE STUDY - Programme Examples) P2-C6 1,196/4,000 words</p> <p>WHAKAPAPA OF MY WORK Review literature on Case Study</p> <p>TE KORE - TVNZ</p> <ul style="list-style-type: none"> • Waka Huia (1997) • What: Documentary series • Why: Archival value <p>TE PU - est. Maui TV</p> <ul style="list-style-type: none"> • Kai Time On The Road (2003 - 2015) • What: Food show genre • Why: preserving culinary culture <p>TE WEU - Followed by TE MORE - Confidence grew - risks</p> <p>TE AKA - TVNZ contract</p> <ul style="list-style-type: none"> • Tangi ki Te Arikiniui (2006) • What: 7 day worldwide coverage • Why: National importance <p>TE REA - Recent Blooms</p> <ul style="list-style-type: none"> • Pāia (2016) • What: Documentary series • Why: Tribal dialect | <p>The Present' DART #2</p> |
| <p>#5 - FINDINGS / ANALYSIS (Found what? So what? The story of the results) Part 3 - Chapter 7 3,816/3,000 words</p> <p>Analysis process</p> <ul style="list-style-type: none"> • Key findings / close results - ref to Q • Organise and present results creatively • Tables - diagrams - graphs • Come up with and describe results • What the analysis revealed • Themes • Evaluations - critical assessment of results • Weaknesses and limitations | <p>#6 - DISCUSSION / SYNTHESIS (Making sense of Result separate from Discussion?) P3-C8 4,391/4,000 words</p> <p>Evaluations of study (or under each section of Findings)</p> <ul style="list-style-type: none"> • Answer the research questions • Close findings in a broader context • Compare findings with literature* • Describing broader patterns, relationships and themes • Explain the implications • Give confidence to the reader • Justify my approach | <p>#7 - CONCLUSION (My Thoughts for the future) P3-C9 2,193/2,000 words</p> <p>Summarise entire project</p> <ul style="list-style-type: none"> • What I set out to do (purpose) • What I did (methods) • What I found (results) <ul style="list-style-type: none"> • Recommendations or Future research • After doing this research, this is what I can now claim • Key message 'My contribution to knowledge' - Filling the Gap | <p>The Future' DART #3</p> |

For the exegesis I worked through a draft of each of the chapters, adding key elements of the debate, stringing together ideas that help to explain the different procedures, methods and ideas so that they flourish. Charting of such information is derived from the bullet points housed in the initial plan of the tohu framework.

The drafting of the exegesis, as previously explained, is different from that of the documentary. In the exegesis, it is largely centred on literature review and the evidence from that literature review. Furthermore, it is important by the key theories and basic arguments.

CASE STUDY # 4



Manawa

Define

Manawa is the centre of the universe, earth, the human body and the tree or heart wood. It is the heart beat of the process and radiates both in and out of the four cardinal polarities. All of these polarities rely on the Poutokomanawa for stability and for its celestial emanations (energy release). It is perpendicular (ka puta – radiates out; ka kitea – it is seen, ka mōhio – it is known, ka marama – it is clearly understood) to all these cardinal wings rising vertical from its centre point in the ground. It is central to the idea explained by the metaphor: ‘veins in arteries out’ from its heart (poutokomanawa); elements in and broadcasts out.

Apply to House

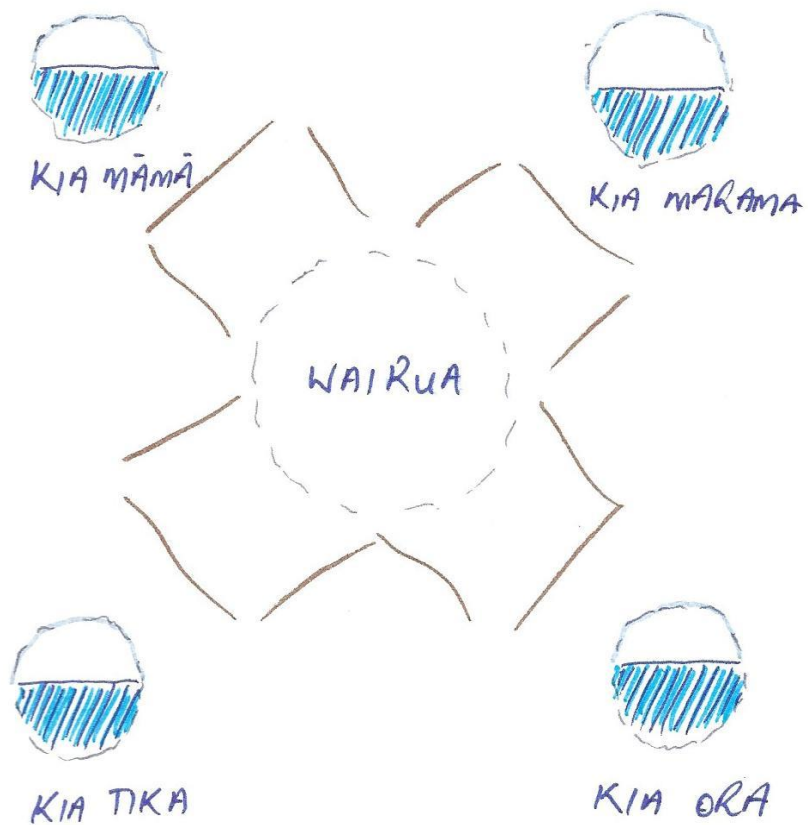
There are two features typical of the house, Miringa Te Kakara. First the house must have an audience who are known as the ‘iwi kāinga’. The occupants; the second is the wider audience who may be local, national or international. Each type of audience or constituent has a different attachment to the house: some attending, some radio and television listeners, some philanthropic and some spiritual. The house is divided into four cardinal wings and one centre pole (tokomanawa)

The centre pole – kokomanawa or poutokomanawa – releases the programme in its entirety. All four wings have contributed all the elements equally to that programme. The programme is broadcast out to its audience, constituents, followers, likers and dislikers. The concept is represented by the body of the house and the centre pole its heart. The people who occupy the house are seen as ‘those who hold the ‘spiritual essence’’: ko te iwi pupuri i te ‘mauri’

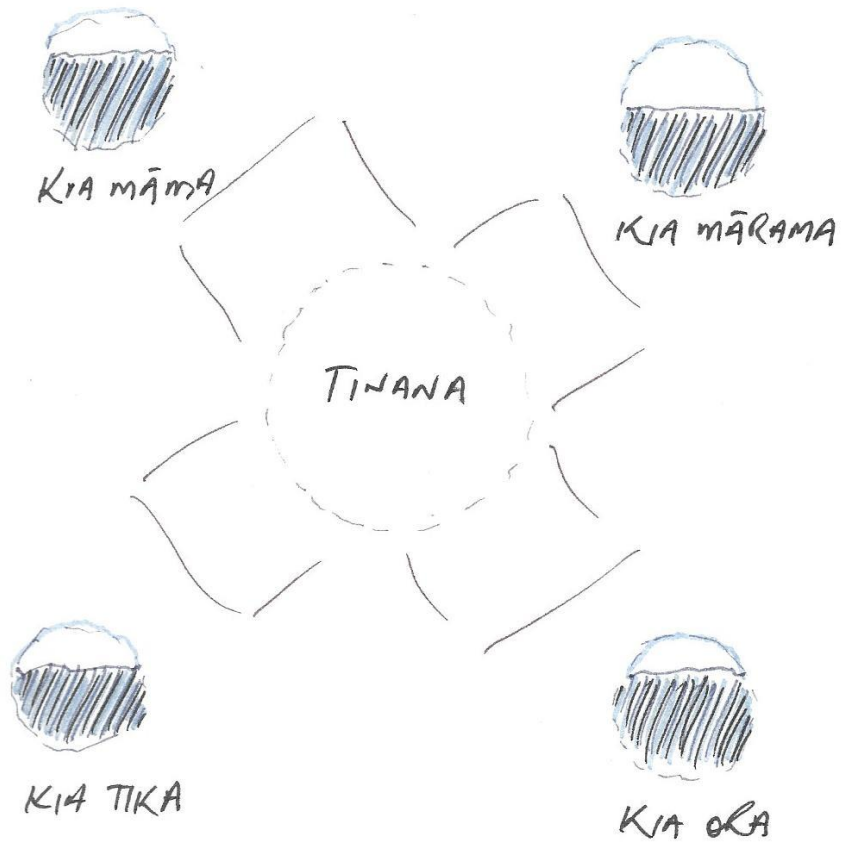
Why Centre Pole

It is the Manawa. It holds up the four poles and creates unanimity of force ‘kei te tū hāngai te kaupapa’ - it is standing erect or vertical. The pole holds everything in place. The poutokomanawa is important in many Māori houses. It is the key prop to the structure. And the dream is to see the proliferation of the pole throughout Aotearoa.

CASE STUDY # 4 PĀIA



CASE STUDY # 4 PĀIA



Chapter 3

Methodology

Ta Whetū Mārama is the theoretical framework designed after the same unique skeletal shape as the last of the ancient whare wānanga of Tairāwhiti; celestial, spatial and spiritual in concept that stood at Miringa Te Kākara (Crown, 1995). Its unique architectural design is in the shape of a five pointed star. It is similar to the 'Whare Tapawhā Model' used by Mason Durie (Pihama L., 2015). Unlike Durie's whare and its four elements, the 'Whetū Mārama Model' is a whare, in the shape of a star, with five key elements.

The whare, known as Te Whetū Mārama O Ngā Tāu o Hinawa, had four distinct wings that face north, south, east and west. Each of the four wings is finely balanced and leans inward to the fifth point, a single centre pole. The five elements of the Whetū Mārama model are Wairua, Tinana, Rao, Tikanga and Manawa. Each of these elements allows this study to evaluate key aspects and characteristics that occur in Māori TV programmes.

'Wairua' are the forces of nature spiritual, physical and celestial.

'Tinana' is the foundation and fruition of ideas taken to its ultimate conclusion – excellence.

'Tikanga' are the terms and conditions, rules and regulations ensuring proper performance.

'Rao' are the orthographic correctness, grammatical disciplines and applied speech and all its uses.

'Manawa' provides energy, the mauri, harmony, ritual and order, to an original idea or dream.

Wairua is the divine spark, the starting point of the great thought, the idea, the notion, and the dream. Tinana is the ability to create the dream that it becomes a reality. Rao is the guiding medium in how we execute our work, ensures the integrity of the story is kept intact. Tikanga are systems and processes, tikanga and kawa, cultural values that guide us and ensure a satisfactory outcome. Manawa is the combined skill, the life force passion and belief in what has been created that it may now be transmitted for public consumption. In the television sense, this is the period of completion, of transmission, of broadcasting.

The concept is essentially celestial and configured to polarity, the east, west, south and north. Each wing represents a sector of programme making. Like the whare, Whetū Mārama, television also experiences forces both inward as well as outward. Likewise, with Te Whetū Mārama, it too relies on forces inward (gravity) and outward (support from the centre pole) offering back to each wing, or sector of the industry. The centre pole is poutokomanawa, the central focus, the mauri, which is a programme broadcasted out to the four winds. This is referred to in this study as the 'Whetū Mārama model' – the five pointed star.

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There are many gaps in the learning and knowledge process worldwide where this may present a specific view of how things work; and can be supplemented by collective contribution through programme making. Within Māori independent production houses, āwhiri, what I refer to in this thesis, as the Animator or Producer, or otherwise termed as, the Dreamer. This key role draws from ancient sources and divine knowledge to create and develop new ideas.

These dramas are interpreted and executed by the Director, the Tohunga, as was the instance when building the whare at Miringa Te Kākara. The Tohunga, or Director's interpretation of the dream gives body, and brings the dream to life.

Another key sector is the production team, Te Hōpaki Ō, personnel who undertake key roles in the production process to ensure a quality outcome. Not only does Māori have a visual presence seen in carved story depictions but also an audio presence told through oral histories. Television is the modern marriage of these two ancient communication systems; a fifty-fifty relationship, a marriage between vision and sound. The combined effort and skill of key personnel, Te Hōpaki Ō brings the dream to reality.

Māori programmes are defined by appropriate and learned tohunga knowledgeable in the elements highlighted in the Whetū Mārama framework and guided by three key principles:

'Kia mārama' the message must be kept simple, clear and easy.

'Kia mārama' the message must be understood. Directives need to be clear.

'Kia ōka' – All tasks must be manageable, achievable and successful.

These principles offer a guide in how to use the elements of wairua, tinana, tikanga, rao and manawa, i.e. spirit, body, culture, language and heart. In each of these approaches the elements need to be individually synchronised with the principles e.g. wairua must be looked at to ensure it is straight forward, understandable and truthful. Doubt must be eliminated and certainty practiced.

'Māramā' becomes easy when the mind is receptive. When the mind becomes receptive it is because understanding is filtering in. All plans need to be well thought out and every conceivable problem resolved. There has to be an eye for detail and that these are all true and correct. All must be appropriate and in accord with the highest of standards: measurable, quantifiable and qualifiable. Everything is in good taste and honourable, duty is a given and the responsibilities spelt out because nothing is taken for granted.

The audience must be able to digest the information being shared. Do not be misled by assuming whatever is being done is simple. In fact, applying effort to the task ahead is what makes it simple; practice makes perfect. Do not believe that 'māramā' comes without inward or outward forces, or pressure.

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5

Ko te hokai nei i taku tapuwae

WHĒTU MĀRAMA

Once establishing the Prologue chapter, I continued to bullet point Chapters 1 and 2. I had created a chart, with nine boxes, one for each chapter, and perhaps a spare just in case. In each box I allocated a Chapter number and bullet pointed what I thought would be the main points for each chapter.

They appeared to me to be giving background to the study, with an introduction and literature review. As I bullet pointed chapters 3 and 4, I noticed that all of a The Tohu framework allowed me to chart each chapter and the key factors to be raised. In each box I was able to provide estimates of word count. How much overall? How many words allocated to each of the chapters. I assessed the nature of each chapter and the type of information that would be required. For example I felt the introduction was just that, and preferred to save more words for chapters that followed. I felt the introduction needed to be short and sharp, and to the point. It would raise key contributors to the study. The literature review chapter looked to be important in

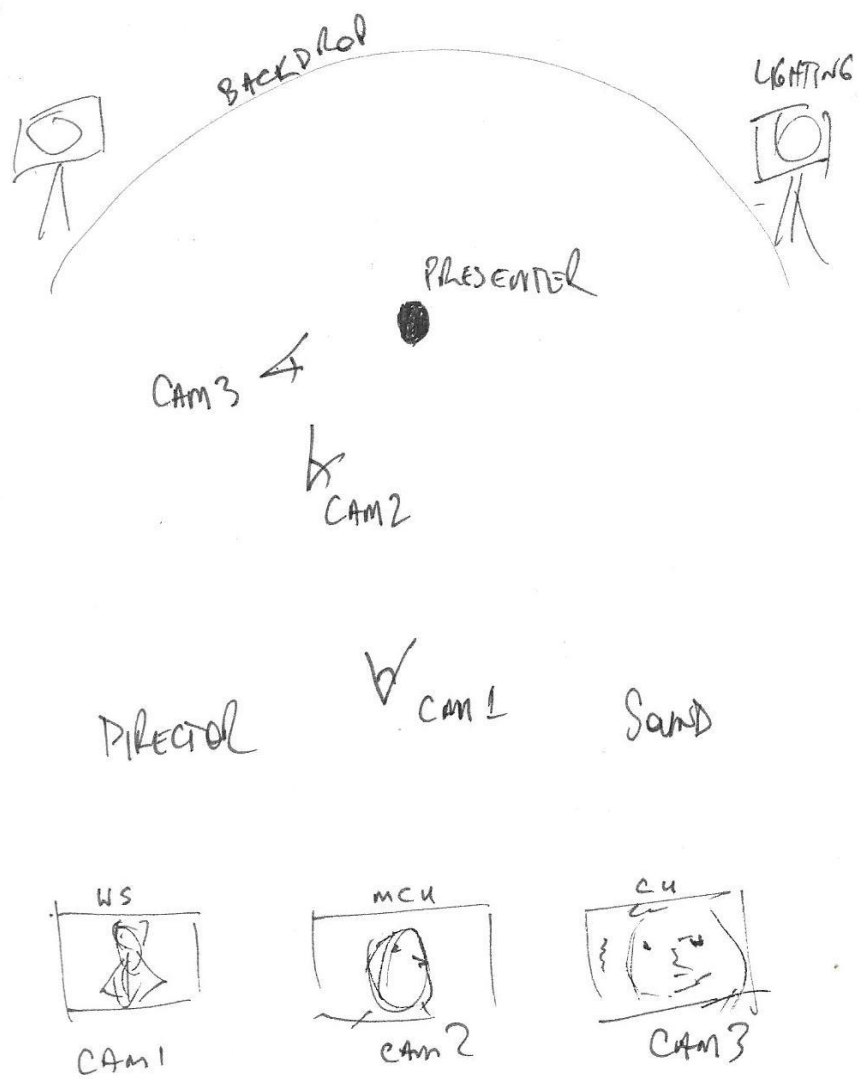
that it provides an in-depth background to the research.

Chapter three, Methodology, and judging by the nature of the bullet points, it appeared to be of great significance, as here is where I raised the house of Te Whetu Mārama O Ngā Tau O Hinawa. The approach was to be kaupapa Māori and certainly Mātauranga Māori. Whilst I was to write in English, and follow and non Māori chapter structure, I wanted to ensure that I was applying as much Māori thought, or Whakaaro Māori, as possible. The whare alone holds huge significance to Māori. It seemed quite complex yet simple and helped to simplify the complex nature of television, in a tūturu Māori way.

In chapter four, Methods, Case study was







However, in the case of the documentary, the shoot is the issue that is addressed, where a collation of material is assembled by the filming process. The documentary differs from the exegesis in as much as we are dealing with audio-visual capacities.

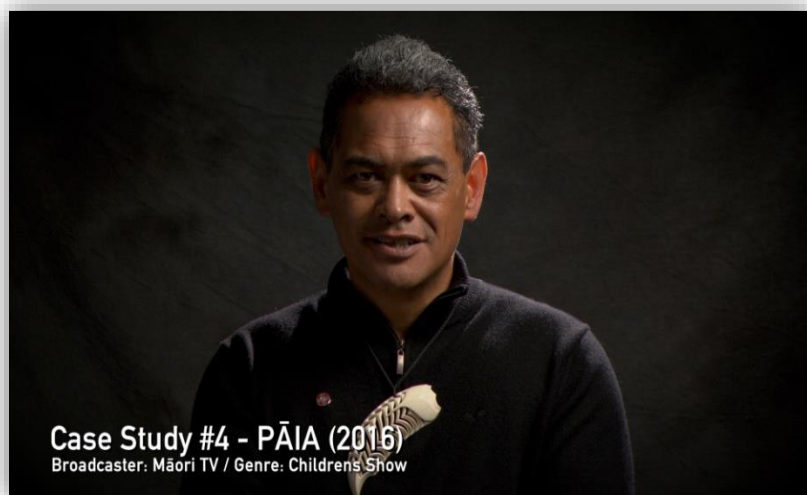
In the case of the exegesis, all information is written. In contrast, for the documentary, the expression is made by capturing a series of shots that create sequences providing body for the story.

Whether it is the exegesis or the documentary, both are equal in status, though different by way of expressions that achieve the same end, which is to transmit information and understanding.

| | |
|--|---|
| FADE UP - WHITE TXT ON BLACK | <p>This is submitted as part contribution for the completion of a PhD Doctoral Thesis.</p> <p>This is Tier 1 of a 3 Tier Creative Thesis;</p> <ol style="list-style-type: none"> 1) Documentary 'The What' 2) Production Journal 'The How' 3) Exegesis 'The Why' <p>An execution of duty by the Author, Reuben Collier, MNZM</p> |
| PTC CAM WS | <p>Kia ora. My name is Reuben Collier of Ngati Porou, Rereahu Maniapoto descent. I am founder and owner of Māui Television Productions, established in 2001.</p> <p>Producers of Māori programming for over 20 years, specialising in News, Current Affairs, Documentaries, Children's programming and Lifestyle shows.</p> |
| CRAB R – L | <p>Over my 20 year career I have witnessed the growth of Māori in television production in all its diversity. I have trained under the long term instructions and guidance of a pioneer, Whai Ngata, GM of the Māori Programmes department at TVNZ, the major national broadcaster for NZ at the time.</p> |
| CRAB R – L | <p>I consider myself extremely confident, having produced over 500 plus episodes over a 20 year period, from 1996 to 2016. This is a key focus to my study, an overview of 20 years work. Today I continue as Director, Producer and Executive Producer of Māori programming, specialising in reo and tikanga as the medium of delivery.</p> |
| End crawl MS allow for TXT to Side of Frame | <p>This video item is part of my doctoral thesis Tier 1 of 3, as part of a combined Creative thesis. Included is one part documentary, one part Production Journal and one part Exegesis. The aim of this thesis is to improve understanding about the place of Māori television broadcasting in the wider New Zealand broadcasting context.</p> |
| VO RU ARCHIVES | <p>Let's take a walk down memory lane, back to the 1950's, to the period of when television was first introduced to New Zealand.</p> |
| ROLL VT RATU VO | <p>1950's – 1960's – 1970's – 1980's – 1990's</p> |
| PTC RU MS | <p>In this opening piece, illustrating key periods since the 1950's, we have been shown a glimpse at 4 decades of programming. By the 1990's Television was certainly well</p> |









According to the shoot, data is collected and used to portray a storyline in order to demonstrate to the viewer what the thesis is about. It is the building process of a body of knowledge and sits at the heart of the tohu framework.

In contrast to the exegesis are the audiovisual components. The objective is to capture and record sequences on camera at a high quality. All is achieved by the use of an efficient and highly skilled crew.





REFINE

Refine are all the ingredients contained in the draft in which paragraphs are identified, shifted and strategically placed in order to strengthen the layout of the argument.

These are major, strategic, decision-making plays. Refining also is a look at the raw process similar to ‘the lens of a camera’ which brings the whole idea into focus and makes it that much clearer.

Refining is the fitting together of mass information, written for the exegesis and on film for the documentary.

CONCEPT

dream - vision -
whakakitenga - new vision
- new hope - visualise
- rationale - mātauranga
Maori - values -
commitment - profession
- initiate - outset -
directive - alternatives
- foundation - premise

PEOPLE

discussion - sharing -
visioning - Kotahitanga
- experiences - issues
- endorsement -
discussion - obstacles
- skill base - crew -
teamwork - Supervisor
- Producer - profession -
communicative

RESEARCH

elements - researchers
- writers - document-
ary - contrast - linking
arguments - indicators
- options - analysis -
scrutiny - fact finding -
literature review - method
- inquest - story board -
navigation - witnessing

PLAN

critical process -
coordinating resources
- leads - management -
shooting script - bullet
points - key points -
studio - strategy - travel
- safety - process - balance
- distribute -
quality reached

DRAFT

shoot - footage - data -
collection - outstanding
- blueprint - story line
- structure - word count
- data - scenes - scripts -
untreated - raw - content

REFINE

filter - clarify -
plotting - proof read
- notations - hardcopy
version - paper edit
- shot list - order
- critical analysis -
censor - viewpoint

EDIT

alter - compose - delete
- condense - check -
responsibility - themes
- sequences - receptivity
- amend - polish - proof
- rephrase - evidence
- cited - improved
synonyms - technology -
operations - soft copy

REVIEW

examine - counter forces
- grammar - audit -
inspect - check - rethink
- alter - modification
- reconsideration -
reexamination - polish
- update - confidence -
approval - Fine cut

FINALE

master cut - conclusion
- end - satisfaction - on
time - outcome - wrap -
sound mix - color grade
- standards - print -
bind - tweak - quality -
broadcast - publish

| | | |
|--------|-----------|-----------|
| WAIKUA | DATA | TINANA |
| RESULT | FINDINGS | PRONOUNCE |
| REO | DISCOVERY | TIKANGA |

| | | |
|----|---|---|
| P | A | I |
| LR | M | M |
| F | D | C |

RESEARCH
QUESTIONS

DISCOURSE

EVOLVE

SCRUTINY

DISCUSSION

ANALYSIS

DEFINE

DEBATE

PRODUCE

| | | |
|-----|---|---|
| P | A | I |
| L-R | m | m |
| F | D | C |

CHAPTER SIX

DISCUSSION / SYNTHESIS

(4500) 6614

(needs about 2,000 words to be lost in this Chapter)

6.0 Chapter Introduction

The previous chapter was ~~about findings/analysis~~. Findings, about the gathering and justification of evidence weighed against human opinion both Māori and Pākehā. It is assisted by what is hopefully an objective analysis, free of opinion, prejudice and political persuasion.

*move
extensive
Previous
intro* However, the expectation is that it will have caused an effect enough to create strong opinions and sufficient to persuade discussion.

Discussion is about the enlightenment of the mind based on deep research and analysis. *This* is an extensive section which discusses the project or individual work in detail, closely analysing each aspect of the work in relation to the ideas and theories expressed. *It* is about the exchange of ideas not based on hearsay, but rather on evidential research carefully managed and advanced to the greater advantage of prospective beneficiaries. On the other hand, synthesis is about the usefulness of ideas developed through the discussion which looks at the research process and outcomes and supplies usable answers.

Tikanga are the rules of engagement and the protocols as directives. Rules of engagement for the crew require them to start with a karakia (religious ritual) to start and end the day. They focus on instructions regarding awareness and respect for all the protocols requested and required. *AS INSTRUCTED BY THE DIRECTOR AND PRODUCER* Meanwhile the attention moves to the appropriateness of filming the mourners, the kiri mate (the immediate family of Te Ata), the layout of photos of Te Ata's predecessors. *FOR BLESSINGS PROTECTION UNDERSTAND* The filming crew need to be mindful that the tūpāpaku (the body of Te Ata) is not to be recorded. *IN STATE*

5.2.3 Reo

The coverage of this one off event is predominantly presented, in English or, by presenters with bilingual ability for mainstream broadcaster TVNZ for live broadcast. Some English interviews needed to consider reo Māori quite seriously as an adjunct to assist some of the listeners participate in the dialogue. Reo Māori, is after all, present in common words such as karakia (prayers), waiata (song), karanga (call of welcome) and mōteatea (chant of mourning). There were other crucial words: tūpāpaku (body in state), kawē mate (bereaved), and the presence of wairua (spirit), aroha (compassion), manaaki (hospitality), he tangata (mankind). Some English interviews couldn't help but drop back to Māori.

5.2.4 Tinana

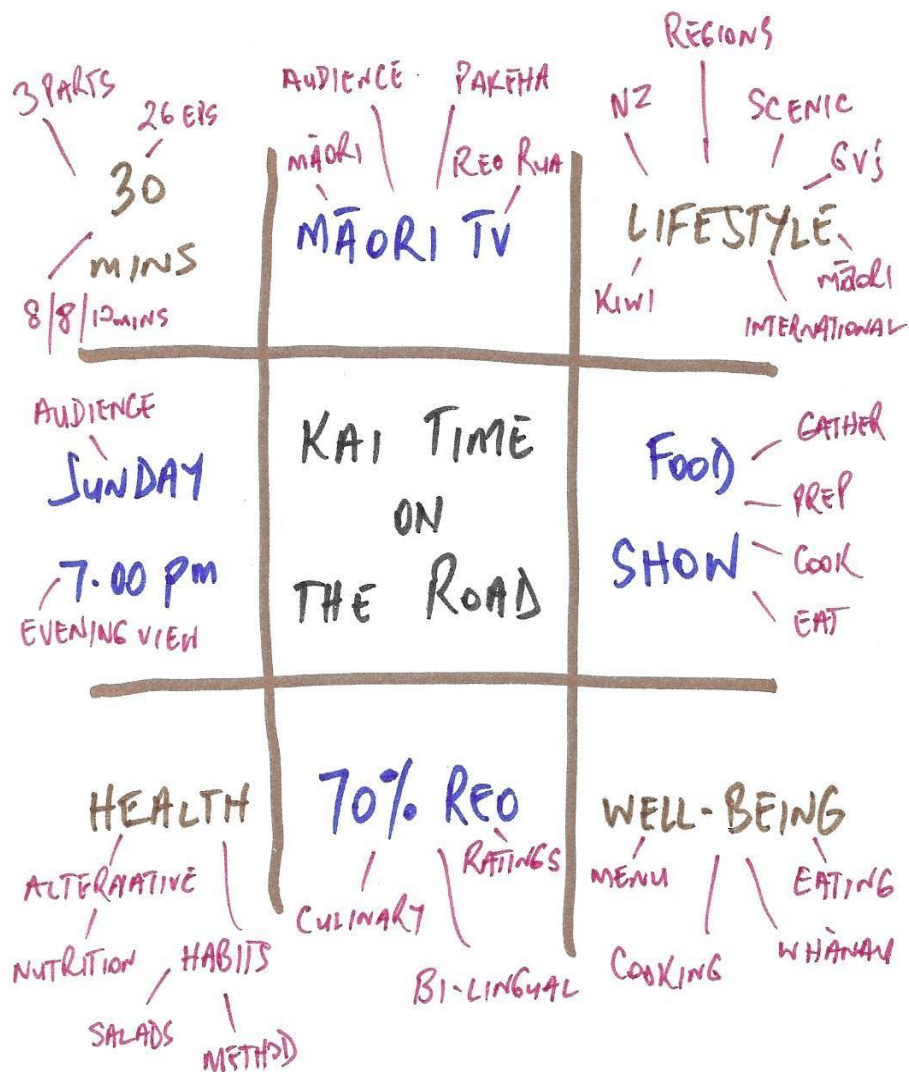
The opportunity for pre-planning was next to zero. Essentially it was reliant on a command to act immediately. That decision rested with the key companies involved, namely TVNZ with an agreement to share footage with Māori Television Service and international distribution. *EXPLAIN MAKE REO DYNAMICS EXPERIENCED, ALSO CHEN* The control of distribution lay with TVNZ together with Māori Television Service. All the initiation programmes were in the hands of TVNZ who had the capacity to introduce equipment instantly. *MANAWA* Then it was to increase the availability of cameras on the subsequent days as a result of increasing demand to view the funeral day. Māori producers engaged in the funeral did not have the flexibility afforded their counterparts from mainstream media – their contrasting budgets did not demonstrate governments concern about equality of funding and services. *DISCUSSION*

Over a seven day period in excess of 20,000 people had passed through the gates of the marae to pay their respects. An Outside Broadcast (OB) crew of 50 people, lead by Producer Derek Wooster and myself as OB Director, starting with several cameras, and at the peak, the



Again, we can look at celestial ideas where Māori navigators and philosophers have spent time in dreaming and in plotting directions to provide very clear directions when going from point A to point B. So, it is in our refining process that we do exactly the same thing.

According to Māori philosophy, clear directions are based on understanding where the different locations are and how these points are best navigated. It ensures that there is a beginning, a middle and an end, in a navigation process.





WORLDWIDE
ONLINE
7 DAYS
6
Hours

\$
CREW
RESOURCES
TVNZ

MĀORI
PĀKETĀ
SPECIAL
LIFE
TIME
EVENT

NATIONAL INTEREST
8:00am
NO AD
BREAK
2:00pm

TANGI KI
TE
ARIKINUI

PROTOCOL
STATE
MARĀE
FUNERAL
TIKANGA
RELEVANCE
EXPOSURE

NATIONAL
MOURNING
STATUS
ROYAL

40% REO
AUDIENCE
PRESENTER
BI-LINGUAL

ARCHIVAL
TANGA
FUTURE
REF.
VALUE
EDUCATION
DVD

In the exegesis, refine means that paragraphs are identified in large chunks to be reset, or redefined, or re-ordered in the initial draft.

Refine is often necessary to give a better idea of the relational values in the arguments raised. Proof reading, making notes, shifting ideas and creating new ideas will help enhance the draft.

It is then possible to move on once fully satisfied, with the shifts to be implemented and exercised.



style, the body is transported by ceremonial war canoes, carved and feathered, a flotilla of these vessels set off down the river to Taupiri mountain – the traditional burial ground of the Kīngitanga royals, *WE TE ATO IS LAID TO REST.*

4.2.4 Paia Kaituna (2016)

Paia is the ultimate in extreme youth sport in the surrounding regions of the Bay of Plenty and Taupo and extending to Manukau City activities in the north. Many of these activities young people fear doing but the thrill of watching others of their own age achieving these experiences help them take on those same activities. Normalising these activities is useful. Imagine the fear of flying or jumping from great heights. Rereahu and Waioira are both left gasping for air in the excitement, as the adrenalin flows.)

Health is at the heart of every activity played out in Paia - promotion of the outdoors. There are many exciting activities for youth to enjoy that link them with the outdoors and a refreshing look at those views rarely witnessed by many town dwellers. Enjoying the mountain scenery, the rivers and water ways, the forests both native and exotic, the exceptional country landscape, the geothermal action – action packed adventures galore.

NZ IS A Paia is exciting and gives confidence to those who understand reo. At the same time action often *→* speak louder than words, *→* those who do not speak reo or who suffer certain disabilities, such as hearing loss, can still enjoy exposure to these sport activities by watching Paia on television.

Additionally new Maori words are created: pōro waiheke (Zorb), taraka taniwha (monster 4x4), hoe tū (paddle boarding), eke kōneke (luge) just to name a few.

Exhilarating, fearful engagement, fear of the unknown, fear of falling, fear of failure – these all assist the young adventurer to turn aside fear in favour of discovering a new thrill.

4.3 Research Question

THE To understand this array of questions it is necessary to understand that there are two sides to each problem and sometimes numerous counter arguments and conflicting points of difference. It provides a rich tapestry of non-conformity to be manipulated to the greater benefit but not to the destruction of one side over another. TV1, 2, 3 used a different set of standards and these were to change significantly when ATN came into existence, but a rapid demise of this company introduced MTS and again the impact was to change the television landscape.

The screenshot displays a video editing project in Final Cut Pro. The main preview window shows a portrait of Reuben Collier, a Māori man, with the text "Reuben Collier, MNZM" and "Ngāti Porou / Rereahu - Maniapoto" overlaid. The Source Monitor window shows a video clip with a black background and the same text. The Event Browser window shows a list of clips, including "Opening montage", "PTC - Reuben Collier", "Archival footage - TVNZ - Māori programmes department", and "1960's - Howard Morrison Quartet". The Project Window shows a list of clips, including "Opening montage", "PTC - Reuben Collier", "Archival footage - TVNZ - Māori programmes department", and "1960's - Howard Morrison Quartet". The Timeline window shows a single clip, "Opening montage", with a duration of 01:00:11.

In the television documentary, refining must first take place on paper while viewing an assembly of ideas, portrayed as audio and visual. This process, known as ‘shot list’ and ‘paper edit’ determines which is the most appropriate footage to set aside, to be used, and how this helps to illuminate and add greater viewing advantage.

In effect, it is important that whatever is in place is precise, concise, usable and effective. After all, it is a communication tool and the easier it is to digest the better off is the quality of the product.

By the end of level two, I have to be satisfied that I have met the conditions – that the disciplines of rigour have been applied to result in the ultimate expression that will lead me into level three.





EDIT

The edit is a process where numerous, advantageous changes are executed, redefined, redeployed and eventually measured for the quality reached.

Editing is a crucial process that qualifies the direction taken, the changes in direction to improve the approach. In a sense, it is mediating one argument against another argument, to gain greater clarity.

This is not to make just mere sense, but clear sense, making certain that the viewer will be the beneficial owner of the experience. The more information the viewer can retain the more useful the study is to its audience.

CONCEPT

dream - vision -
whakakitenga - new vision
- new hope - visualise
- rationale - mātauranga
Maori - values -
commitment - profession
- initiate - outset -
directive - alternatives
- foundation - premise

PEOPLE

discussion - sharing -
visioning - Kotahitanga
- experiences - issues
- endorsement -
discussion - obstacles
- skill base - crew -
teamwork - Supervisor
- Producer - profession -
communicative

RESEARCH

elements - researchers
- writers - document-
ary - contrast - linking
arguments - indicators
- options - analysis -
scrutiny - fact finding -
literature review - method
- inquest - story board -
navigation - witnessing

PLAN

critical process -
coordinating resources
- leads - management -
shooting script - bullet
points - key points
- studio - strategy -
travel - safety - process
- balance - distribute -
quality reached

DRAFT

shoot - footage - data -
collection - outstanding
- blueprint - story line
- structure - word count
- data - scenes - scripts -
untreated - raw - content

REFINE

filter - clarify -
plotting - proof read
- notations - hardcopy
version - paper edit
- shot list - order
- critical analysis -
censor - viewpoint

EDIT

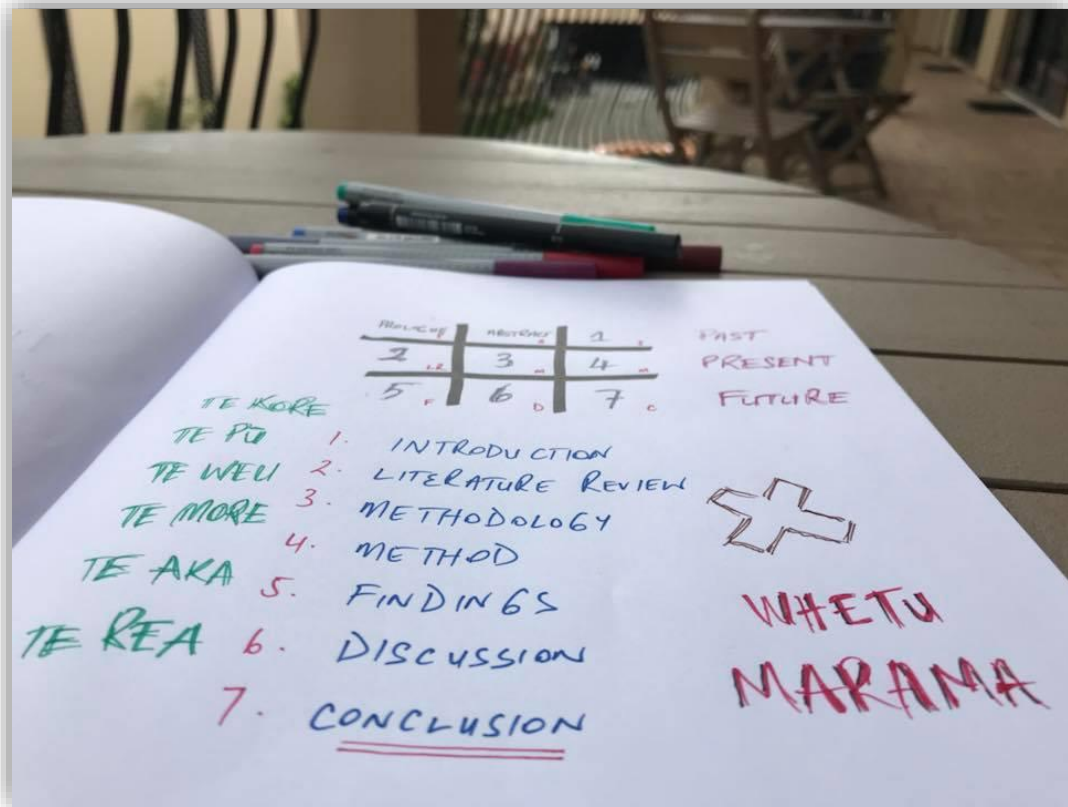
alter - compose - delete
- condense - check -
responsibility - themes
- sequences - receptivity
- amend - polish - proof
- rephrase - evidence
- cited - improved
synonyms - technology -
operations - soft copy

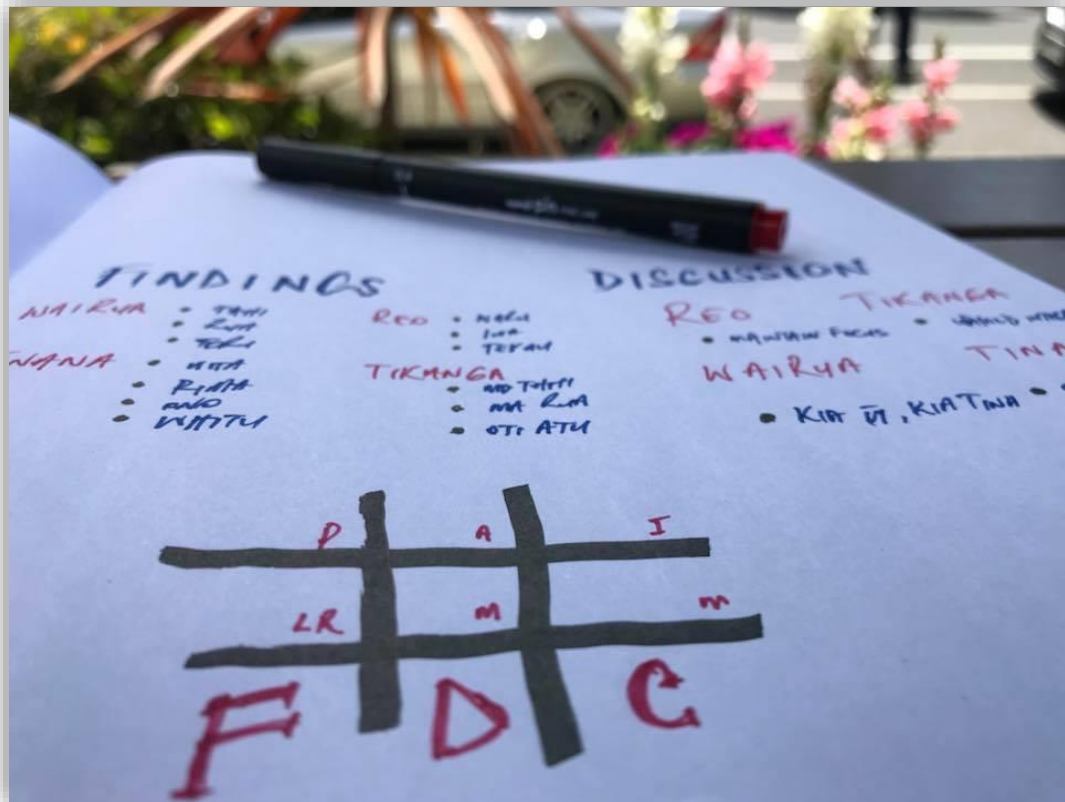
REVIEW

examine - counter forces
- grammar - audit -
inspect - check - rethink
- alter - modification
- reconsideration -
reexamination - polish
- update - confidence -
approval - Fine cut

FINALE

master cut - conclusion
- end - satisfaction - on
time - outcome - wrap -
sound mix - color grade
- standards - print -
bind - tweak - quality -
broadcast - publish







While navigating the seas, Māori looked to nature's decisions as lead, so that wind, rain and currents played an important role in determining the direction in which a craft moves to properly reach its destination without loss of craft and loss of personnel. It is important that whoever the personalities may be, that they are fully conversant with all the navigational systems required to go from destination to destination.

Māori were masters at environmental geo-location issues. It is important to note how navigational and nature plays an important role in defining futures.



This is submitted as part contribution for the
completion of a PhD Doctoral Thesis.

This is Tier 1 of a 3 Tier Creative Thesis:

- | | |
|-----------------------|------------|
| 1) Documentary | 'The What' |
| 2) Production Journal | 'The How' |
| 3) Exegesis | 'The Why' |

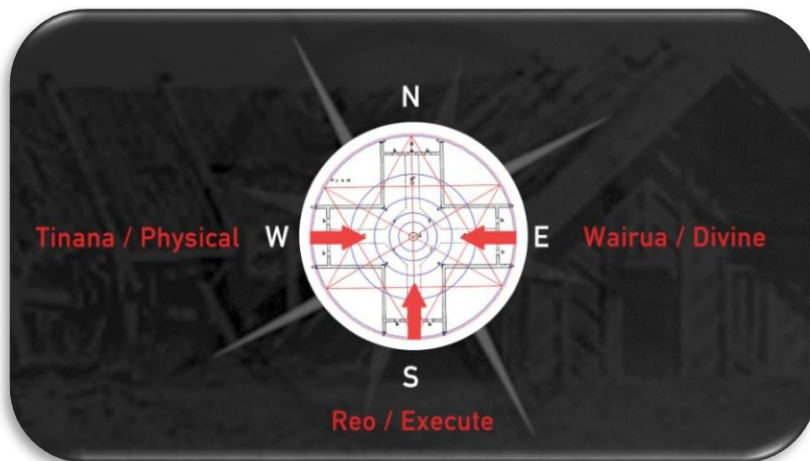
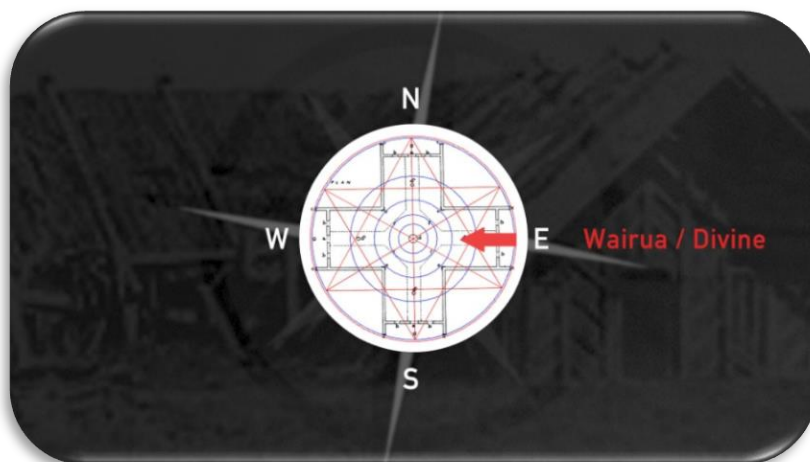
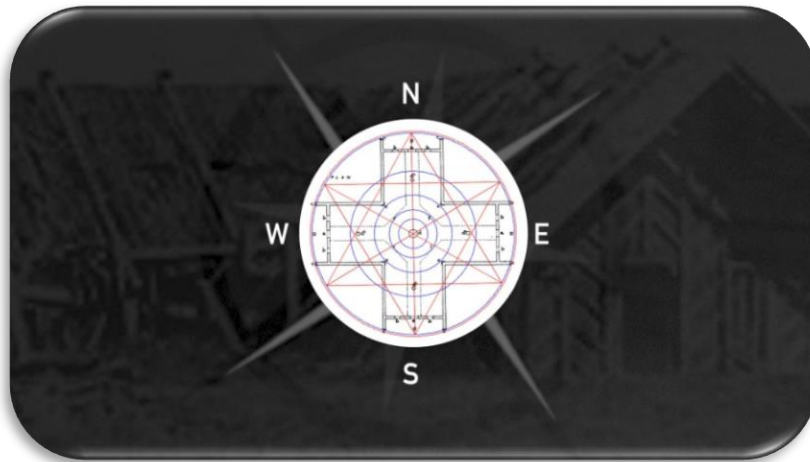
An execution of duty by the Author. Reuben Collier, MNZM

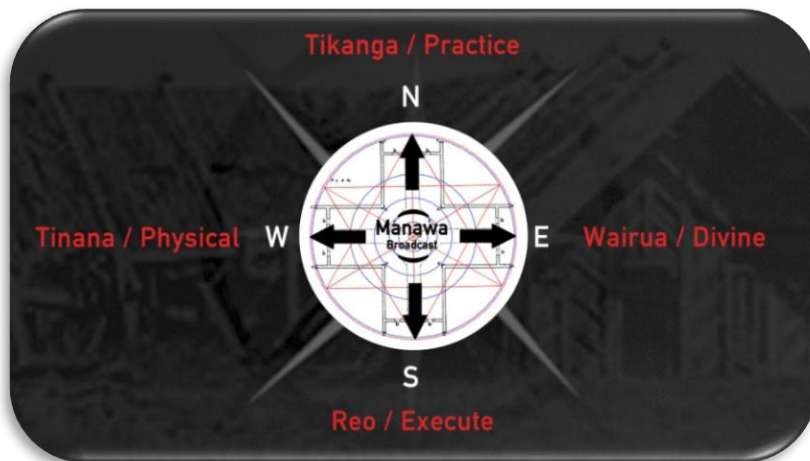
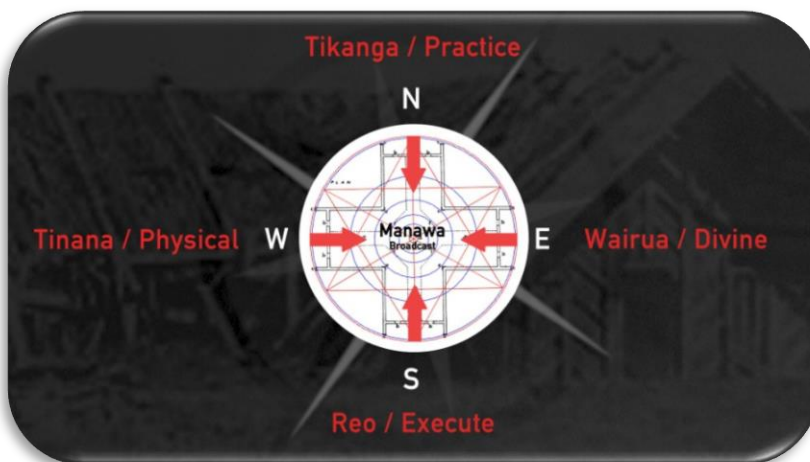
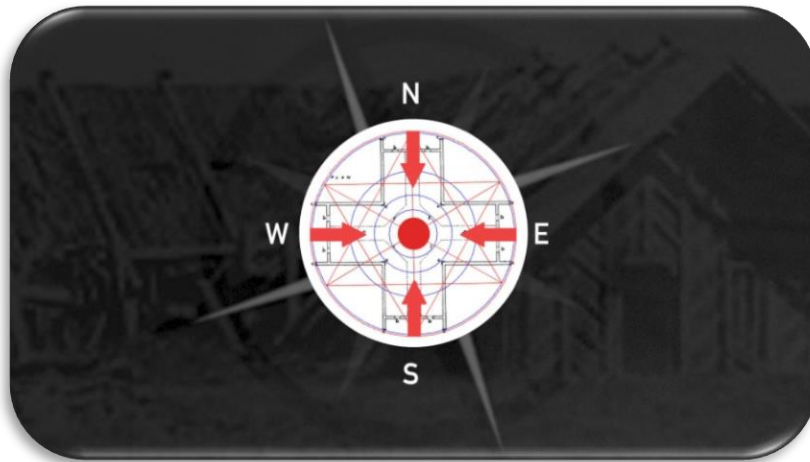
An execution of duty by the Author. Reuben Collier, MNZM



The editing process for the exegesis purpose follows similar lines of responsibility, ensuring that the editing flow-lines are neatly in concert with the navigational concepts of departure, direction, destination and the various points that highlight the journey.

Editing is important in the exegesis because of constant re-versioning. This occurs when proper editing is engaged and applied. There is always a possibility that there will be a sense of wariness in the mind of the author and these lapses may result in poor judgment, so it requires thorough dedication, application and alertness.





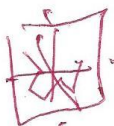


When I turn to the documentary, I see similar features in the editing style in as much as we shift from point A to point B, often to exaggerate a vision to ensure that the vision actually sticks.

In a sense, we are demonstrating, exciting, extenuating and extending thought processes to highlight themes within sequences that excite the thinking and therefore convey the message at a high level of receptivity.

It is important to highlight highs and lows in the storyline to give the reader the sense of ‘forward and backward’ flow, drama and tensions that assist them to retain information and to be continually excited by the experience.

| | |
|--|---|
| 15.25 GFX 1996 - 2016 | Change style – no arrow – change audio to Te Ku Te Whe |
| 15.29 – Waka Huia | |
| 15.53 – the first of the case studies | Show PTC – with TXT below “CASE STUDY #1 – WAKA HUIA” (like 18:00) |
| 15.57 Waka Huia is a one hour | Move to after Arekahanara Piripi Grabs |
| 16.27 An award winning episode | Arekahanara to come in after the first of the case studies is Waka Huia, grab |
| 17.04 Waka Huia conveys Māori truths | Move as last grab of case study 1 |
| 17.06 – presenter of Waka Huia | Do we have Kingi Ihaka? |
| 17.20 these are stories told by Māui | Move earlier in key periods sections |
| 17.28 KAI TIME titles | Poss drop TV box frame |
| 18.00 – Kai Time on the Road PTC | Add TXT below “CASE STUDY #2 – KAI TIME ON THE ROAD – 2003 - 2012” |
| 19.11 – as a stark contrast, tangi ki Te Arikiniui | Add TXT below “CASE STUDY #3 – TANGI KI TE ARIKINIUI (2006)” |
| 19.23 | POSS DROP tv BOX FRAME |
| 2012 – Song after VO | Any actuality from tangi to insert in here |
| 20.33 from an older viewing audience - Paia | Add TXT below “CASE STUDY #4 – Pāia (2016)” |
| | |
| | VT # 2 |
| 00.03 defining FINDINGS | Case study Grabs to possible follow the case study intro – 17.04 |
| 00.53 what were the omission, short comings | Grabs and examples to follow completion of case study intro's and findings... |
| 02.28 all Māori tangi have trappings | Any actuality of tangi to insert in here – Whaikorero or Karakia on marae? |
| 02.59 KT titles | Add breather here to hear the new KT titles |
| 03.34 so were were the short comings | Show PTC – back on the ratings were high |
| 13.38 to be expected | Show actuality of bilingualism on Kai Time |
| 03.57 Paia on the other hand | Add txt to Bottom - CASE STUDY #4 – Pāia (2016) |
| 04.18 with production houses, minimal budgets | Add actuality before this grab |
| | RESEARCH QUESTION CHAPTER |
| 04.51 – at this point | Add some actuality in as breather before next point, PTC |
| 04.54 Māori launch cover | Poss drop of insert as actuality – Stay with PTC for intro to q's – move to cover incoming grab – maori have been overlooked, left behind |
| 05.15 compare to pakeha progress | Cover with pics from Ratu VO's in VT 1 – continue up to incoming Article 2 Treaty |
| 05.52 | Use Whetu Mārama model GFX to depict points x 4 |
| 05.49 Māori have a voice grab | Poss move to Ratu era grabs* - poss cover with Māori TV launch EXT shots |



| | |
|--|--|
| 06.22 Barry identified the lack of | Poss move this grab back to VT 1 – before Camera on the Shore grabs by Ru |
| 06.49 while pakeha efforts aim at commercialism | Move to after camera on the shore grabs |
| 07.37 Mai Time ACT – Māori producers were on the rise | Move back to Ratu era VO grabs (poss to follow earlier treaty grab) |
| 08.26 Māori programme relegated to Sun mornings | Insert ACT of Marae etc before start of these grabs, section |
| 08.42 yet Maori who have dared | Show PTC for FW's of this grab |
| 08.51 the flow of support | Show PTC for FW's of this grab |
| 0900 ACT Toa – it's the greatest honour | Poss swap act for TOA titles – Series 1 |
| 09.13 - It should not be perceived that one or other is wrong or right | Poss move this grab back to era section of grabs in part 1 |
| | WHO SHOULD DEFINE MAORI PROGRAMMES? |
| 09.28 the next focal question is.. | Poss move to follow, intro or comment on earlier era grabs |
| 09.45 now I would like to buy | Billy T ACT – poss change to Sir H 60's – Manunui – police 10, or like pics at 12.34 |
| 09.58 however, once Maori in charge | Start to show other Māori progs, Tangata Whenua, moko Toa, NTTR kamokamo Ep 251 |
| 10.18 Māori has impacted pakeha too | Show FW's of PTC then continue cover |
| 10.39 Māori progs in English | Show FW's of PTC then continue cover |
| 10.51 govt agencies | Add breather – use end of TMP sting audio – poss move grab back to era period |
| 11.20 therefore, even at levels of DM | poss move grab back to era period |
| 11.56 for too long pakeha assume | Poss hold to this part of prog, not move back to era |
| 12.44 sadly since the inception | Show FW's of PTC then continue cover, and poss move back to era in part 1 |
| 12.59 how is this mis-use | Cover PTC with previous cover of pakeha industry practices |
| 13.10 the fact that Maori language | Add some pakeha actuality of early programmes b4 this grab – like early entertainment shows Ray Wolf type |
| 13.22 this is further evidence | Poss add actuality of mis-pronunciation of reo |
| 13.30 I believe also | Poss move this grab back to era period, yet after intro of TW model |
| | CONCLUSION |
| 13.44 therefore I have come to the conclusion | ADD A MONTAGE OF Maui or Māori programming before the start of this grab Stay with PTC up to television broadcast, poss replace Tui, use Tui earlier in part 1, around 80's era Replace Tui ACT insert with something from Māui, Toa, Whatukura, Custom Made |
| 14.19 there this is best suited to Māori | Add some Māui prog act before this grab |
| 14.32 prior to this, Māori was offered by pakeha world view | Poss move back to era period |





REVIEW

Review is to look at, examine, measure, value, reflect and redefine if necessary. It is, in essence, a filtering process.

To properly review issues often it is necessary to trial it against public opinion, individual opinion, and expert opinion. That provides us with the highest level of achievement possible.

The review is important for tracking where we are going, where we have come from, and what we expect most out of the experience.

CONCEPT

dream - vision -
whakakitenga - new vision
- new hope - visualise
- rationale - mātauranga
Maori - values -
commitment - profession
- initiate - outset -
directive - alternatives
- foundation - premise

PEOPLE

discussion - sharing -
visioning - Kotahitanga
- experiences - issues
- endorsement -
discussion - obstacles
- skill base - crew -
teamwork - Supervisor
- Producer - profession -
communicative

RESEARCH

elements - researchers
- writers - document-
ary - contrast - linking
arguments - indicators
- options - analysis -
scrutiny - fact finding -
literature review - method
- inquest - story board -
navigation - witnessing

PLAN

critical process -
coordinating resources
- leads - management -
shooting script - bullet
points - key points
- studio - strategy -
travel - safety - process
- balance - distribute -
quality reached

DRAFT

shoot - footage - data -
collection - outstanding
- blueprint - story line
- structure - word count
- data - scenes - scripts -
untreated - raw - content

REFINE

filter - clarify -
plotting - proof read
- notations - hardcopy
version - paper edit
- shot list - order
- critical analysis -
censor - viewpoint

EDIT

alter - compose - delete
- condense - check -
responsibility - themes
- sequences - receptivity
- amend - polish - proof
- rephrase - evidence
- cited - improved
synonyms - technology -
operations - soft copy

REVIEW

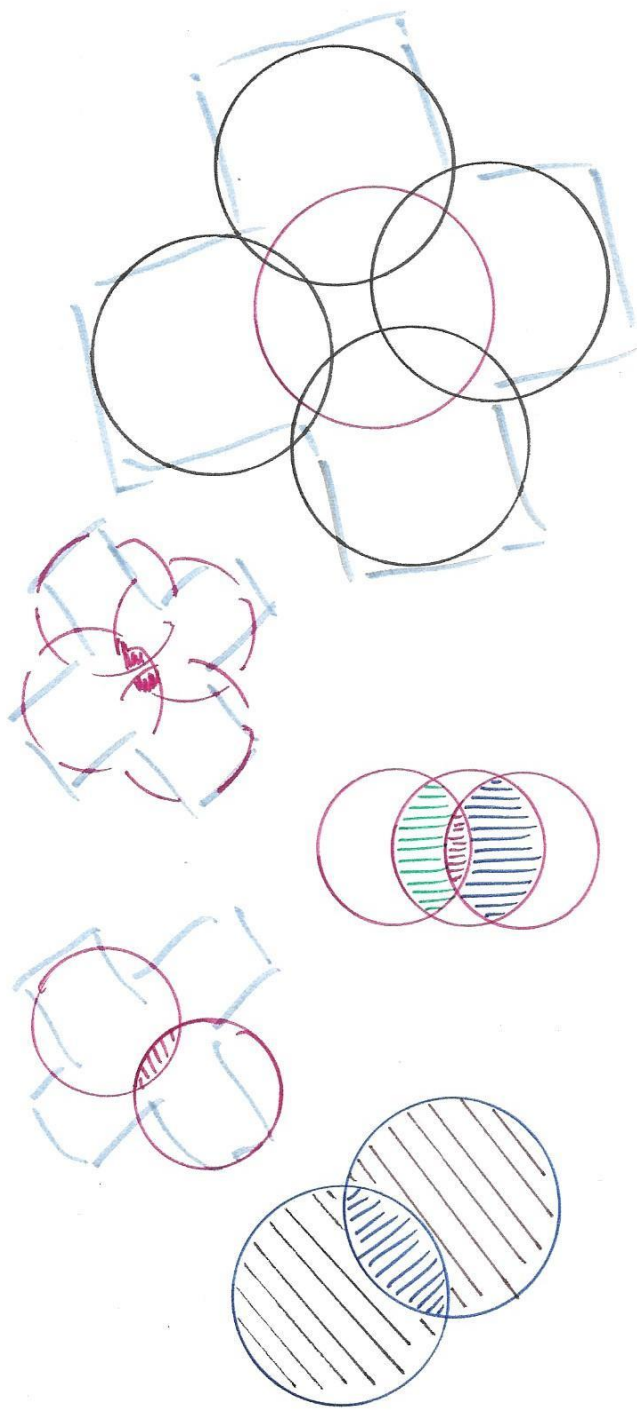
examine - counter forces
- grammar - audit -
inspect - check - rethink
- alter - modification
- reconsideration -
reexamination - polish
- update - confidence -
approval - Fine cut

FINALE

master cut - conclusion
- end - satisfaction - on
time - outcome - wrap -
sound mix - color grade
- standards - print -
bind - tweak - quality -
broadcast - publish

CONNECTIONS & RELATIONSHIPS

Tuia i Runga. Tuia i Raro. Ka Rongo Te Po. Ka Rongo Te Ao.



In Māori philosophy, the ultimate achievement in following your dream is you achieve every objective along the navigation line. The navigation process is 100% on track, against all the counter forces that have led you closer to the destination.

Review is important to mātauranga Māori since the focus of the thesis is indeed mātauranga Māori. The essence of this study should convey the message and information in its noblest form. This will strengthen the thesis as one of its prime purposes is to convey cultural attachment and understanding.

Professor Mason Durie's Kaupapa Māori model, 'Whare Tapa Whā', is after the design of carved meeting houses or marae throughout Aotearoa (McNeill, 2009). Four cornerstones have been recognised: te taha wairua (a spiritual dimension), te taha hinengaro (a psychic dimension), te taha tinana (a bodily dimension), te taha whānau (a family dimension) (Durie, 1985).



In the writings by Pei Te Hurinui Jones about King Tāwhiao, he makes mention of a particular whare in the King Country, a 'whare wānanga' (school of higher learning) which stood at Miringa Te Kakara, as one of the king's spiritual strongholds (Hurinui, 2012). The whare Te Whetū Mārama-o-ngā-tau-ō-Hinawa was based on Māori ideology and theory (Harris, 2013). All was built and erected, aligned with the stars. Like the Whare Tapawhā model, which has four components (Pollock, 2011), the 'Whetū Mārama model' differs in that it has five (Brown, 2000). Unique in its particular structure the whare was likened to a five pointed star (Elsmore, 1989). For this reason this theory is based on the knowledge of star, and not a house.

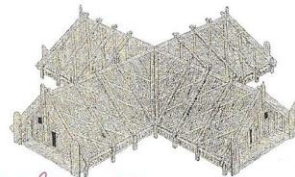


Figure 1: Te Whetū Mārama-o-ngā-tau-ō-Hinawa (Elsmore, 1989)

(Crown, Rereahu, the ancestor and tribe from the King Country, 1998) states that the concept is essentially celestial and configured to polarity, the east, west, south and north. The wings were finely balanced and lean toward a centre pole and all five components help prop the house upright.

In this review of the exegesis, it is important to focus on the finer detailing as the document nears its conclusion. Critical to examining the exegesis is to look at things such as grammar and spelling.

Finer details are crucial to the effective completion of any thesis. Ideas and notions of excellence assure the author that levels of achievement are ascertained, deliberately entertained to provide greater precision in the evolving language base.

Every effort must be exercised to ensure that these disciplines are achieved for the satisfaction of those who come in contact with this study.

28,000

| | | | |
|--|--|--|--|
| <p>PROLOGUE (The Whakapapa of a Maori TV Producer) Part 1 - Chapter 1 n/a</p> <p>IDENTITY: We are born Story Tellers, an ancient art form passed down through the generations.</p> <ul style="list-style-type: none"> • Maui - outside the square - original (first born - youngest) • Kupe - follows path recited by Maui (teachings of the old school) • Toi - was lost and now found (mainstream Secondary vs Tertiary education) • Hoturoa - Taking the Helm of the waka (follow in the footsteps of TV Pioneers - Ngata) • Rereahu (retracing the footsteps of our Ancestors) • Ngāharakeke (the dreams of kuia, Miringa Te Kakara) • Te Ra (the Tohunga to build) • Tuwahakahekeao Owner, Producer / Director of Maui TV As Direct descendant I continue their legacy Constantly building on past learnings. | <p>ABSTRACT (Research Question) P1-C2 250 words</p> <p><i>How has Maori production in television evolved from 1996 - 2016?</i></p> <p><u>50's - 70's / 80's - 2000's</u> Pākehā era vs Maori era</p> <ul style="list-style-type: none"> • How is a Maori production defined? • Who defines it? - <i>Res's as key NEW KNOWLEDGE</i> • What is the Maori pedagogy? • Where is it best practised? • By whom? <p><i>CRITICAL THEORY</i></p> | <p>INTRODUCTION (Traditional Techniques - What? Why?) P1-C3 2,750 words</p> <ul style="list-style-type: none"> • I'm Reuben Collier, MNZM • Owner, of MauiTV, (2001 - 2016) • Producer / Director of Maori programmes on NZ TV (1996 - 2016) • This is a study of work, an overview of 20 years producing TV. • What is a Maori programme? • Who dreams up the unique concept? • Who interprets the Dream <p>(Theoretical Framework) "Ko te Amorangi, ki mua Ko te Hapai O, ki muri"</p> <ul style="list-style-type: none"> • Producer (role of Amorangi- the Dreamer) • Director (role of Tohunga - the Interpreter) • Production (role of Hapai O - those who carry key roles) | <p>The Past PART #1</p> <p><i>Cheryl Felgusson</i> <i>(NT) Ngāhakahekeao</i> <i>VAUGHAN BIDOIS</i></p> |
| <p>LITERATURE REVIEW (Modern techniques) Part 2 - Chapter 4 6,000 words</p> <p>WHAKAPAPA OF KEY PERIODS From Te Pu (the very origin) sprang Te Weu (the tap-root). From Te Weu sprang Te More (the rootlets or fibrous roots). Then came Te Ala (the creeper or vine). Then came Te Rea (the bloom).</p> <p>TE KORE - 'The period of Scarcity'</p> <ul style="list-style-type: none"> • 1900's - Maori newspaper & radio • 1950's - Television experiments in NZ • 1950's - Maori stories by Pākehā <p>TE PU</p> <ul style="list-style-type: none"> • 1970's stories by Maori, in English • 1970's - Tama Toa - Petition - Reo Act • International - similar examples of * <p>TE WEU - 'The period of Availability'</p> <ul style="list-style-type: none"> • 1980's Maori stories in reo Māori • Te Karere - Marae - Waka Huia - Mai Time • Maori following Pākehā ideology <p>TE MORE</p> <ul style="list-style-type: none"> • 1990's Independent Maori channel • ATN - withered and died <p>TE AKA - 'The period of Plenty'</p> <ul style="list-style-type: none"> • 2000's Maori Television Service <p>TE REA</p> <ul style="list-style-type: none"> • Maori Independent Production Houses • MauiTV - ZePA model for new Reo Act <p><i>Apply to the catalyst that changed things</i> <i>THE CATALYST THAT CHANGED THINGS</i> <i>WHAKAPAPA</i></p> | <p>METHODOLOGY (Case Study) P2-C5 4,000 words</p> <p>QUANTITATIVE RESEARCH WHAKAPAPA THEORY FOR DESIGN 'A qualitative study'</p> <p><i>ACADEMIC UNDERSTANDING</i> <i>PHILOSOPHY</i></p> <p>ELEMENTS IN THIS APPROACH THAT CONTRIBUTE INWARDS</p> <ul style="list-style-type: none"> • 1 (east) CONCEPT - 'Wairua' • 2 (west) CREATE - 'Physical' • 3 (south) PLAN & REVIEW - 'Tikanga' • 4 (north) EXECUTE - 'Reo' • 5 (centre pole) 'Manawa' TRANSMISSION to four winds - Mana <p>THE RESULT IS TRANSMITTED OUT TO THE FOUR WINDS</p> <p>'PRINCIPLES' - how to use the Elements</p> <ul style="list-style-type: none"> • Kia māma - keep it simple • Kia marama - keep it understood • Kia tika - keep it correct | <p>CASE STUDY (Programme Examples) P2-C6 6,000 words</p> <p>REVIEW LIT ON CASE STUDY WHAKAPAPA OF MY WORK CASES / EXAMPLES</p> <p>TE KORE - TVNZ</p> <ul style="list-style-type: none"> • Waka Huia (1997) • What: Documentary series • Why: Archival value <p>TE PU - est. Maui TV</p> <ul style="list-style-type: none"> • Kai Time On The Road (2003 - 2015) • What: Food show genre • Why: preserving culinary culture <p>TE WEU - Followed by</p> <ul style="list-style-type: none"> • Sciastia (2002) • What: Hour Documentary • Why: Whakapapa International <p>TE MORE - Confidence grew - risks</p> <ul style="list-style-type: none"> • Toa (2004) • What: Weaponry / Reality show • Why: Cultural renaissance <p>TE AKA - TVNZ contract</p> <ul style="list-style-type: none"> • Tangi ki Te Arikiniui (2006) • What: 7 day worldwide coverage • Why: National importance <p>TE REA - Recent Blooms</p> <ul style="list-style-type: none"> • Taumata Rau (2015) • What: Documentary series • Why: Tribal dialect <p><i>new paradigms</i> <i>more strongly</i> <i>INTERPRETING BEING ASPIRATION VALUE EVIDENCE BASE</i></p> | <p>The Present PART #2</p> <p><i>THESE CASE STUDIES WILL HELP YOU TO UNDERSTAND THE LARGER QUESTION OF MAORI TV PROGRAMMING FROM 1996/2006</i> <i>BIG QUESTION!</i> <i>OUT OF THESE EXAMPLES COMES SOME INSIGHT ABOUT THE WHOLE SUBJECT.</i></p> |
| <p>FINDINGS / ANALYSIS (Found what? So what? The story of the results) Part 3 - Chapter 7 2,000 words</p> <p>Analysis process</p> <ul style="list-style-type: none"> • Key findings / close results - ref to Q • Organise and present results creatively • Tables - diagrams - graphs • Come up with and describe results • What the analysis revealed • Themes • Evaluations - critical assessment of results • Weaknesses and limitations | <p>DISCUSSION / SYNTHESIS (Making sense of Result separate from Discussion?) P3-C8 2,000 words</p> <p>Evaluations of study (or under each section of Findings)</p> <ul style="list-style-type: none"> • Answer the research questions • Close findings in a broader context • Compare findings with literature* • Describing broader patterns, relationships and themes • Explain the implications • Give confidence to the reader • Justify my approach | <p>CONCLUSION (My Thoughts for the Future) P3-C9 2,000 words</p> <p>Summarise entire project</p> <ul style="list-style-type: none"> • What I set out to do (purpose) • What I did (methods) • What I found (results) <ul style="list-style-type: none"> • Recommendations or Future research • After doing this research, this is what I can now claim • Key message 'My contribution to knowledge' - Filling the Gap | <p>The Future PART #3</p> <p><i>DEC 2018</i></p> |

REVIT OF REO

KNOWLEDGE IN COMMUNITY





In the case of the documentary, it is necessary to view from start to finish, then to roll back and review situations that you may note as weak, consider areas to strengthen to ensure that it is fitting in a manner that is appropriate according to the director's opinion and interpretation of the dream.

For the documentary, the reviewing process is very important if we are to achieve the utmost in performance, in standards and achievement. To achieve such standards, supreme polishing of the product, and mistakes, if any, are eliminated. This may require constant going back and forth to reveal the gold.

| | |
|------------------------------------|---|
| Time ACT - the were on the rise | Insert ACT |
| programme relegated to | Show PTC for FW's of this B. |
| i who have dared | Show PTC for FW's of this grab |
| f support | Poss swap act for TOA titles - Series 1 |
| 's the gretest | |
| | Pos move this grab back to era section of grabs in part |
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| in charge | 10, or likje pics at 12.34 |
| eha too | Start to show other Māori progs, Tangata Whenua, mo |
| | Toa, NTTR kamokamo Ep 2S1 |
| | Show FW's of PTC then continue cover |
| | Show FW's of PTC then continue cover |
| | Add breather - use end of TMP sting audio - poss mov |

Importantly, in the review process, if it does not meet a certain standard, it must then go back one step and re-enter the editing process, and from there it returns for further review, until clean. If not accepted, it is once more returned to editing, and this cycle is continued until the product has reached its most perfect stage.

While the documentary message is to reveal the broader storyline, it is very important that it is well presented. No less, the exegesis must necessarily supply the reader with a very high standard of excellence.

This assures that the review process, however examined and delivered, can assure an extremely favourable outcome.

FINALE

The finale is the end of the road, and it hallmarks a very long and tedious journey, to examine, to include or reject.

Once this point is reached, the author enters the state of extreme elation after spending hours and hours of trials and tribulations, of fighting against the odds, of including or excluding, or changing, or re-writing. These are all part of the likely flawed nature of the journey that one can expect.

To rise above all those complications is an achievement of great excitement and satisfaction.

All one can expect at the conclusion of this process is that the reader will share the excitement of the author.

CONCEPT

dream - vision -
whakakitenga - new vision
- new hope - visualise
- rationale - mātauranga
Maori - values -
commitment - profession
- initiate - outset -
directive - alternatives
- foundation - premise

PEOPLE

discussion - sharing -
visioning - Kotahitanga
- experiences - issues
- endorsement -
discussion - obstacles
- skill base - crew -
teamwork - Supervisor
- Producer - profession -
communicative

RESEARCH

elements - researchers
- writers - document-
ary - contrast - linking
arguments - indicators
- options - analysis -
scrutiny - fact finding -
literature review - method
- inquest - story board -
navigation - witnessing

PLAN

critical process -
coordinating resources
- leads - management -
shooting script - bullet
points - key points
- studio - strategy -
travel - safety - process
- balance - distribute -
quality reached

DRAFT

shoot - footage - data -
collection - outstanding
- blueprint - story line
- structure - word count
- data - scenes - scripts -
untreated - raw - content

REFINE

filter - clarify -
plotting - proof read
- notations - hardcopy
version - paper edit
- shot list - order
- critical analysis -
censor - viewpoint

EDIT

alter - compose - delete
- condense - check -
responsibility - themes
- sequences - receptivity
- amend - polish - proof
- rephrase - evidence
- cited - improved
synonyms - technology -
operations - soft copy

REVIEW

examine - counter forces
- grammar - audit -
inspect - check - rethink
- alter - modification
- reconsideration -
reexamination - polish
- update - confidence -
approval - Fine cut

FINALE

master cut - conclusion
- end - satisfaction - on
time - outcome - wrap -
sound mix - color grade
- standards - print -
bind - tweak - quality -
broadcast - publish



In a navigational sense, Māori portrays the arrival as an exceptional occasion to be celebrated in the new life ahead, new landscape, new opportunities and the fullness of life. The sighting of birdlife and new land indicates near arrival to the start of a new life.

However, there is still work to be done to make the final push on land. Such is the nature of final efforts to fully complete both the exegesis and documentary.

Māori notions of excellence are seen in spiritual and cultural guidance, in expressions of style and adornments, which link the physical with the spiritual, as a reflection for the reader who shares mātauranga Māori, language and culture.



Great effort through the whole development of the thesis means a whole effort can be interfered with and cause disruption, so certainty of completion is paramount.

In the exegesis, finale means that I have reached the destination where final checks take place and minor amendments occur.

In the binding process, flaws can arise, and the final check must rectify before approving as full and final. The exaltation is a moment of great achievement.



Likewise, the documentary requires similar quality checks, of audio and colour grading, to ensure that it reaches its ultimate perfection and adequate for public consumption.

The question arises, has my product arrived at the appropriate destination, on time, online, and not corrupted?

On reaching the end of level three, both the exegesis and documentary are now believed to be complete in every sense of the word – the ultimate dream, expression and communication tool.

CONCLUSION:

The body of work completes the Journal using the tohu framework with a very clear call that the work is 100% satisfactory. As a combined presentation of the creative thesis, the documentary and the thesis presents us with notions of academic rigour, together with rights of reflection, the strength of analysis, and positive conclusions. What the tohu has demonstrated to me is that with good judgment I can apply a selection process that ensures that I have quality production systems and processes. These I have followed meticulously from beginning, middle and end. Having gone through the exegesis and documentary process it gives the precision, care and maintenance in proper order. There is no doubt in my mind that both the exegesis and the documentary have benefitted from the tohu process, never really departing from the mix of spiritual nature and the academic rigour of the process. It is one that I am extremely satisfied

with because I feel I have exposed as many flaws as I could find. I have made the necessary changes to counter any flaw that may have occurred and to rewrite anything that I felt was inconsistent, irregular and not in support of my study, and not proper in its conclusions, and thus provide me with the quality of the product I expect. There is no question that there is a spiritual flow through this entire study. It cannot be separated from the Tohu origins, and yet it has its own life force and presence. As it was in the beginning, starting with the divine concept, so it was in the end, forever present. This journal, as I see it, is my mind map produced in the simplest possible format. It is so it can be understood by almost every reader, especially at university level. It should propel and motivate them to be more efficient, by gaining an understanding of the gathering of information, research studies, in-depth analysis, evaluation of all the trials and tribulations of study, and in general, as an extremely helpful model and framework, to advance their work. As an overview, my

prediction is that Māori academics who commit to this process will accelerate admittance of Māori into the world of academic thinking, using a Māori centric model. Given that it is a creative thesis, I imagine Māori will improve their ability to produce creative ideas in an academic sense. In general, creative ideas are an extremely powerful base from which to spring-board into the worlds of science, of literature and into the worlds of engineering. Every act comes with a consequence no matter what they do, and it is only refinement and continued filtering that gives the special standard and writing required in these studies. There must be an expectation that leads to substance in the content of a thesis. What I have discovered as a result of my studies is that every writer committed to thesis writing must have a firm understanding of a roadmap. In a sense, its value is seen in ensuring the writer is well placed in his or her understanding of due process. It is that understanding that is the added value and provides them with certainty to ensure that the work is of the highest standard. This gives additional weight and class to the product.

This is extremely well covered in the documentary, exegesis and concluded with the journal by using the tohu framework. At day's end, do I think I have achieved the objective? I have stepped through this process constructively, meticulously, and with great objectivity. My aim has always been to achieve absolute excellence. Whether I have achieved this remains to be seen by those who may objectively report back on my study. That decision is outside my control, but I have ensured that I have put my best foot forward to achieve a standard of excellence. My understanding is that I have achieved the research question raised in the exegesis and the documentary. What the journal does is support that achievement through a professionally designed structure that can methodically be considered as due process, orderly, which includes the seen and unseen, but is built around a structure of certainty.

A tribute to Whai Ngata and Kingi Ihaka, Waka Huia

